

OFFICIAL
**GUIDE
BOOK**

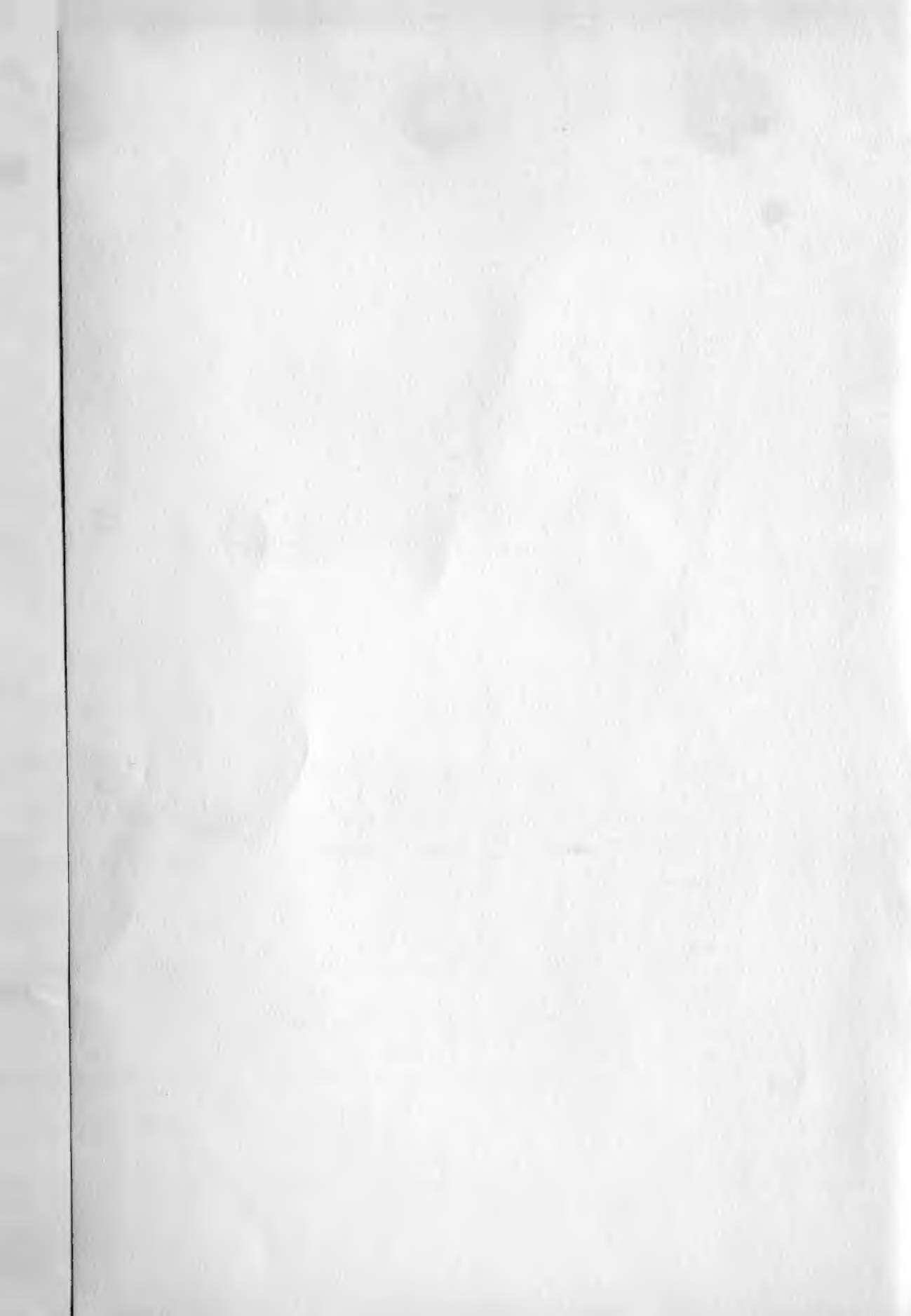


NEW YORK WORLD'S FAIR
THE WORLD OF TOMORROW **1939**

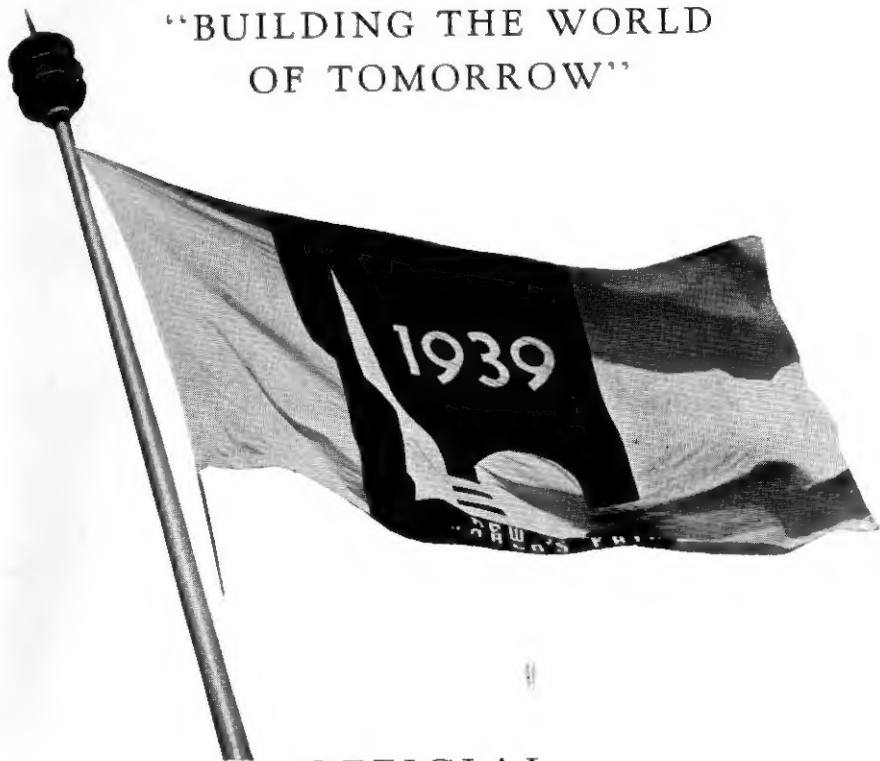


Janet McLean

1939



"BUILDING THE WORLD
OF TOMORROW"

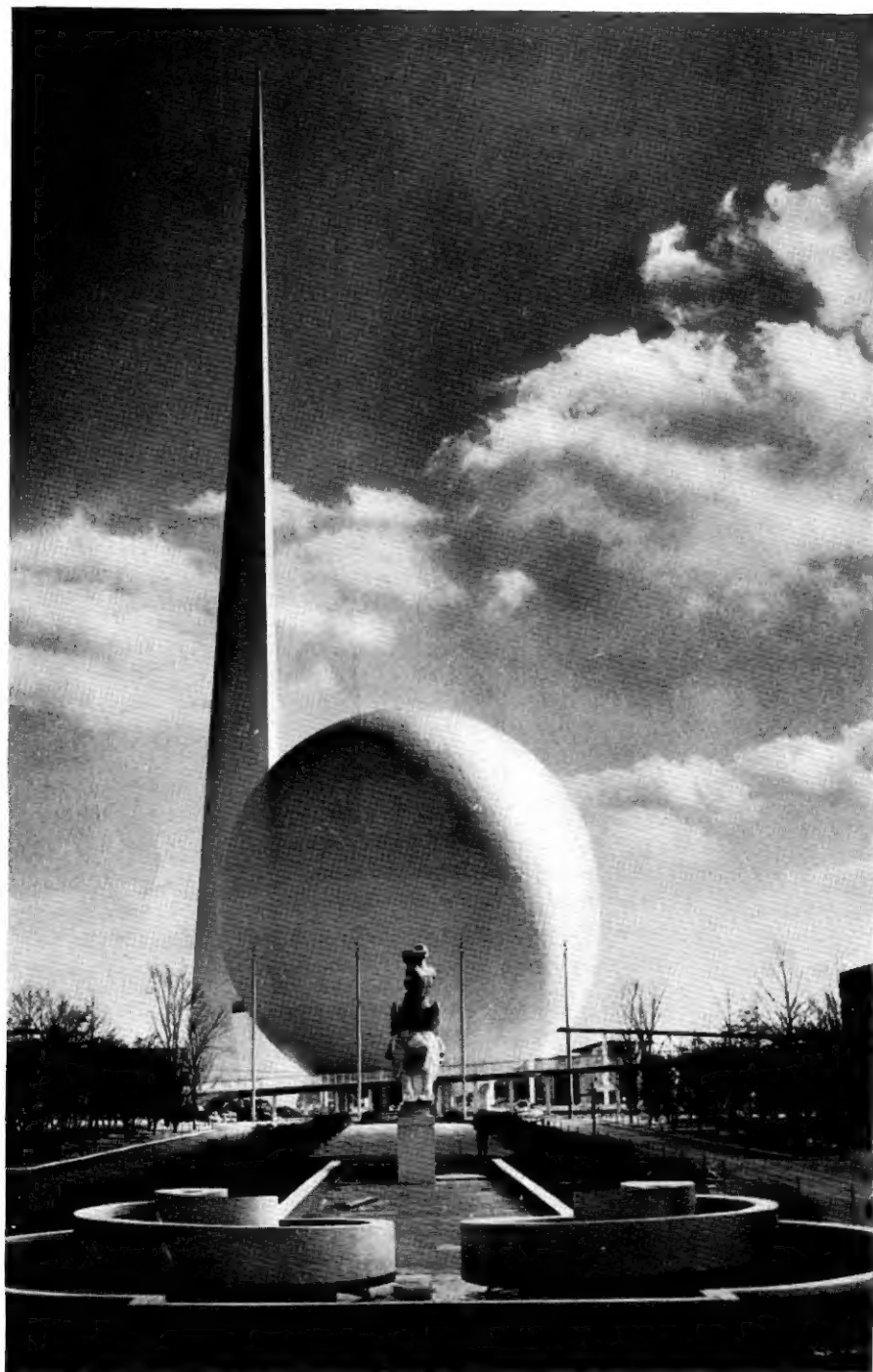


OFFICIAL

GUIDE BOOK

NEW YORK WORLD'S FAIR
1939

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PERISPHERE AND TRYLON—*The Theme Center of the "World of Tomorrow"*

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THE OFFICIAL GUIDE BOOK is published by Exposition Publications, Inc., 33 West 42nd St., New York, N. Y. Thos. R. Gardiner, *President and General Manager*; Dr. Frank Monaghan, *Editor*; Roland Barker, Robert Beckman, *Asst. Editors*; W. K. Lethen, *Mechanical Editor*; Ted Miller, *Production Manager*; Macfadden Publications, Inc., *Domestic and Foreign Distribution*. The entire contents, text and illustrations, are protected by copyright in the United States and all countries signatory to the Berne Convention and must not be reproduced in any manner without written permission.



GROVER A. WHALEN

President

NEW YORK WORLD'S FAIR 1939, INCORPORATED

WE WELCOME THE WORLD



TO THE MILLIONS of Fair visitors, assembled from the many nations of the world, we bid a hearty welcome. During more than four years we have labored mightily to provide you with the great spectacle which you now see. The talents and genius of many men and women—architects, designers, artists, engineers, industrialists, businessmen, civic leaders, and educators—have been assembled to give graphic demonstration to the dream of a better “World of Tomorrow:” that world which you and I and our millions of fellow citizens can build from the best of the tools available to us today. We show you here in the New York World’s Fair the best industrial techniques, social ideas and services, the most advanced scientific discoveries. And at the same time we convey to you the picture of the interdependence of man on man, class on class, nation on nation. We tell you of the immediate necessity of enlightened and harmonious cooperation to preserve and save the best of our modern civilization. We seek to achieve orderly progress in a world of peace; and toward this end many competent critics have already noted marked progress.

The completed Fair is a living, eloquent tribute to the men and women who planned, built and operate it—to the executives and many members of a loyal and talented staff. Tribute to each and every one who worked to translate a vision into a pulsing reality.

This is *your* Fair, built for *you* and dedicated to *you*. You will find it a never ceasing source of wonder. We feel that it will delight you and instruct you. But in the midst of all the color, and rhythm, and music and festivity you cannot fail to receive that more serious message: how you and I and all of us can actively contribute, both for ourselves and for our communities, toward that better “World of Tomorrow” to which we all look forward.

With this brief but cordial message we present you to your Fair.

HOW TO USE YOUR .. GUIDE BOOK ..

THIS IS YOUR BOOK—designed for you, written for *you* and placed in your hands to increase your enjoyment and appreciation of the New York World's Fair of 1939. It is not merely a guide to the Fair; it is a miniature encyclopedia of the greatest international exposition in history. It is the only official publication which gives you all the facts that you want to know about the Fair, whether it be about subways to the Fair or where to park your automobile, the derivations of words like "Trylon" and "Perisphere," the theme and purpose of the Fair, or the description of every exhibit and concession in the Exposition.

The New York World's Fair is far larger than any international exposition of history. In terms of physical area and total investment it is approximately three times greater than the Chicago Century of Progress Exposition of 1933; the Amusement Area of the New York World's Fair is alone larger than the entire Paris Exposition of 1937. In spite of its great size, the planners and en-

gineers of the Fair have devised a physical layout that enables you to see the many hundreds of features with a maximum of enjoyment and a minimum of fatigue. Your GUIDE BOOK has been arranged to tell you the things that you want to know about the Fair—quickly and conveniently. You will serve yourself in your search for information by noting well the following arrangements.

The panoramic map at the beginning of your GUIDE shows you the motor highways, the streetcar, railroad, elevated, subway and water approaches to the Fair—as well as the principal parking fields and the ten entrances. Within the grounds there are the many stations of the intramural bus system which will rapidly transport you to all parts



of the Fair. In the panoramic map you will find seven great divisions or zones; these represent the seven areas or sectors of the Fair as established by the Theme. These zones represent: *Amusement, Communications, Community Interests, Food, Government, Production and Distribution, and Transportation.* The main editorial text of your GUIDE BOOK follows these principal divisions. For further explanations of each of them see the general discussions under "Theme of the Fair" and "Zoning the Fair," as well as the prefatory descriptions which introduce each zone of the GUIDE. The general map has been divided into various zones; by turning to the Table of Contents you can locate each of the detailed maps. At the beginning of the discussion of each zone you will find a detailed map of that zone showing all streets, buildings and other points of interest. For the sake of clarity it should be noted that every zone does not have a Focal Exhibit; there is none in Government or in Amusement. But there are two important Focal Exhibits which, because they are each located in a single building, do not have any

geographical zone attached to them and hence do not require a separate map. These are Science and Education and Medicine and Public Health; to each is devoted a special section of the text. You will find both of them on Map 3, which is that for the Community Interests Zone (page 66).

There are certain features of the Fair that every visitor—no matter how brief his time—must see: The Trylon and Perisphere, dramatic exhibit of "Democracy;" Constitution Mall, the great exhibits of the governments of the world, the Amusement Area and others equally important. Some visitors with special interests will first wish to examine the zone which more particularly embraces those special interests. But the average visitor, which means you and me, will wish to see every part of the Fair.

The various zones are presented alphabetically and not necessarily in the order of their size or importance. Within each zone the descriptions of all exhibits and concessions follow the alphabetical order. In the closing pages of the GUIDE BOOK you will find a complete list of exhibitors and concessionaires. In the early pages you have a convenient table of contents. We urge you to examine both this table of contents and the maps so that the GUIDE will most quickly and effectively serve you in wending your way through the "World of Tomorrow" at the New York World's Fair of 1939.





**MASTERFUL PIECES OF
 SIZE WHEREVER THE EYE TURNS. . .
 SCULPTURE. HEROIC IN**
 Depicting practically every phase
 of the things that make a Uni-
 verse, more than sixty pieces have
 been created by noted sculptors
 to emphasize the theme of the
 Fair. Among the many are these
 pictured here—the "Goddess of
 Perfection," "American Man-
 hood," "Evening" from a group
 entitled the Moods of Time. "The
 Victories of Peace," goal of de-
 mocracy, and "Riders of the Ele-
 ments."



GENERAL INFORMATION

How To Get To The Fair

THE MOVEMENT of the Fair visitors from every state of the Union and from every country in the world is the greatest peacetime migration in history. Virtually every transportation agency has made careful plans to handle this vast volume of traffic, and offers attractive special rates for your visit to the Fair. All roads lead to the Fair in '39; they are easy to find and comfortable to travel. If you are coming by train, plane, boat, or bus, consult your local ticket or travel agent for special rates and general information; if you are coming by motor consult your local automobile club or your gasoline dealer for special road maps and other information.

To the millions who are interested in New York, but who do not know the great city intimately, Broadway at Times Square may seem to represent the center of the city. It is true that this is a vibrant, pulsating center of urban activity; but the World's Fair is literally very close to the population and geographical centers of New York City, and conveniently accessible by the great elevated and subway lines which cover the greater part of the metropolitan area.

The I.R.T. and B.M.T. Subways maintain a continuous express service from the center of the city to the new World's Fair Station at Willets Point where an overpass leads directly into the Fair grounds and onto Bowling Green Plaza. The capacity of this Station is 40,000 persons an hour. The run is made from Times Square in 24 minutes and the fare is five cents.

The Independent Subway System, which brings you from points in Manhattan, the Bronx, Brooklyn and Queens for ten cents, has a specially constructed station at the

principal entrance to the Amusement Area; this station also can handle 40,000 passengers an hour. The travel time on both subways is approximately the same.

The slogan of the Pennsylvania Railroad, "From the World of Today to the World of Tomorrow in ten minutes for ten cents," describes the service of the Long Island Railroad which brings you swiftly to the Fair from the Pennsylvania Terminal in Manhattan. Twelve-car shuttle trains operate on a two-minute headway. The Long Island's World's Fair Station has a capacity of 20,000 persons an hour.

In addition to the Flushing-Ridgewood trolley which crosses the site on World's Fair Boulevard, buses are in operation from points in Manhattan, Bronx, Brooklyn, Queens and Long Island. The facilities for the unloading and loading of passengers are found at the various terminals on the east and west sides of the Fair grounds. A huge parking field on Roosevelt Avenue can accommodate 575 chartered buses. On both the west and east sides of the site, a taxicab terminal permits curbside pickup and discharge on separate platforms. South of the World's Fair Boulevard adjacent to Fountain Lake Amphitheatre, another terminal provides facilities for taxis and chauffeur-driven private cars.

Visitors motoring to the Fair will find many special road maps available and will find the highways well marked. Once in the metropolitan area they will find the principal routes to the Fair conspicuously marked with special Fair directional signs. The City is installing thousands of amber lights to mark the best highways to the "World of Tomorrow." In driving to the Fair keep the lights on your right; in returning keep them on your left. The parking fields, with a capacity of 35,000 cars, are easily found; they are clearly shown in the general map in the front of the GUIDE BOOK.

Visitors driving from New England will find that the most direct route to the Fair is over the new Whitestone Bridge which leads from Old Ferry Point in the Bronx to the Whitestone section of Queens, a short distance from the Fair. Or they can take the Triborough Bridge in the Bronx and follow Grand Central Parkway directly to the grounds.

Those who drive into New York from the West or South have the choice either of the Holland Tunnel and the West Side Express Highway to 59th Street, or the Lincoln Tunnel. Then, having crossed Manhattan to the Queensboro Bridge, they may take either the Northern Boulevard or the Queensboro Boulevard out to the Fair grounds. Visitors from the North and West who cross the Hudson on the George Washington Bridge should drive directly to the Triborough Bridge and continue on Grand Central Parkway.

Should you be approaching from New York on World's Fair Boulevard, turn right at Central Parkway and follow this artery to the field opposite Fountain Lake; or you may continue along the Parkway, turn left on 69th Road and proceed to any of the four fields adjacent to Fountain and Willow Lakes. If, on the other hand, you have taken the Grand Central Boulevard, the Astoria Boulevard, or the Northern Boulevard route, turn left on Roosevelt Avenue and drive directly to the fields at the northern end of the grounds. Adequate parking facilities are located on the north, south and west sides.

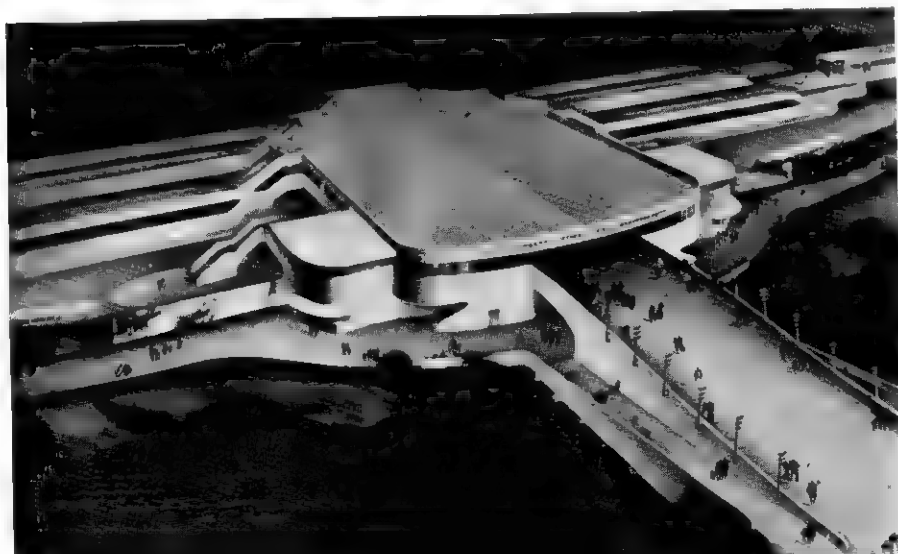
For the convenience of visitors arriving on yachts and excursion boats, a mooring basin is provided on Flushing Bay at the north end of the site. Approximately 300 small craft can be accommodated at small landing floats, while larger vessels and excursion boats are docked at L-shaped piers. Buses are in constant operation between the basin and the Fair.

The North Beach Airport on Flushing Bay, a short distance northwest of the Fair grounds, accommodates a large volume of air traffic. It comprises 432 acres, with four runways varying from 4,688 feet to 3,532 feet, three large landplane hangars, a seaplane hangar, and a marine traffic terminal containing every facility.

Housing

THE HOTELS OF NEW YORK CITY are famous throughout the world; they have all made special arrangements to care for the millions who will throng the metropolitan area for the Fair. There will be special housing facilities for young people and youth groups in safe, sanitary accommodations at reasonable rates. Hotels, rooming houses, civic groups, the Municipal Government, and the Fair Corporation have pooled their efforts to make available the most satisfactory facilities in all price ranges. In an additional effort to safeguard Fair visitors, the Council of the City of New York has enacted a special law for the licensing of rooming houses. Thousands

TRANSPORTATION TERMINALS . . . are conspicuously a part of the architectural scheme of the Fair—here the passengers of the Independent (City-owned) Subway will enter the Fair at the Amusement Area.





TRANSPORTATION FACILITIES . . . No exposition has ever been served so widely and purposely by transportation lines . . . nor as elaborately as evidenced by the Fair terminal of the I.R.T. and B.M.T. subways shown here.

of rooms are inspected and when they meet the requirements established by rigid standards of safety, sanitation and decency, they are listed by the central housing bureau. Headquarters for this bureau are being established; it will cooperate closely with other agencies that have been making inspections and listings in various parts of the metropolitan area. Meanwhile inquiries concerning housing should be sent by mail to the Department of Housing and Welfare, New York World's Fair 1939, World's Fair, New York.

Admissions

THE MAIN EXHIBIT AREA of the Fair is open daily from 9 a.m. to 10 p.m.; the Exhibit buildings from 9 a.m. to 10 p.m.; the Amusement Area from 9 a.m. to 2 a.m.

There are no free passes; there are no complimentary tickets.

The regular single admission is 75c for adults, and 25c for children between the ages of three and fourteen. During one special day each week children are admitted for 10c.

A non-transferable season ticket for adults with owner's identifying photograph (supplied by the Fair without charge) is available at \$15; this entitles the owner to make any number of visits on any and all days.

A children's season ticket with identifying photograph is available at \$5; this carries the right to unlimited admissions. A non-transferable twenty-admission ticket for \$2.00 is available for school children under 14 years of age. This ticket requires the signature of the owner and of the appropri-

ate school authority, but does not require an identifying photograph of the bearer. A college student or school teacher's non-transferable season ticket is offered at \$7.50; this carries the photograph of the owner together with his signature and that of the appropriate school official, and is good for unlimited admissions. A twenty-admission ticket is available to college students and school teachers; this ticket requires the photograph of the owner and his signature together with the signature of the proper school authority. It sells for \$5 and has a face value of \$15.

All inquiries should be made to the Ticket Department of the New York World's Fair 1939, New York.

The general admission ticket gives you entry through any of the ten Fair gates. Once within the grounds you have, free of charge, the vivid and panoramic beauty of the landscape, the murals, the sculptures, the many buildings. Nightly there is the spectacle of the illumination and the fireworks.

Always you have free entry to more than 100 great exhibit buildings housing several thousand exhibits which in quality and quantity have never been equalled.

Transportation Within the Grounds

WITH THREE TYPES of transportation available, Fair visitors are within easy reach of any point on the grounds at all times. One hundred specially designed and constructed Greyhound buses, the largest in the world,

operate over ten miles of asphalt and concrete roads. A ten-cent fare is collected at station turnstiles for a ride in these vehicles which seat 60 persons in two rows facing outward and with standing space for another 60 between rows. There are 32 stations along two major routes—the North-South and the East-West loops. The former, operating in both directions, serves nine entrances including those of the rapid transit lines and the Long Island Railroad, and takes you through the Transportation and Exhibit areas, a section of the Government area centered around the Court of States, and the Amusement area. Operating counter-clockwise, the East-West loop also serves the Amusement area.

A more leisurely form of transportation for those who wish to add a bit of sight seeing to their journey toward an objective are the slow tractor trains operated within the Fair grounds. These tractor trains have three or four canopy-covered cars—each car accommodating 12 persons comfortably. They speed along at 3 to 4 miles an hour with a conductor striding beside to collect fares—twenty-five cents for adults, 15 cents for children under twelve.

The third type of transportation, under the operating management of the American Express Company, consists of electric and hand-operated chairs that follow no definite routes but are run according to the behest of the passengers. The "motoguide chairs," three wheeled vehicles driven by storage batteries, seat three passengers in front, with the driver on a raised seat in the rear. The charge is \$1 for the first fifteen minutes, 75 cents every fifteen minutes thereafter. The "guide chairs" seat one or two passengers. The charge for the single-seat vehicle is 50 cents for the first 15 minutes, 25 cents for every 15 minutes in addition. The double seat "guide chairs" are rented for 75 cents for the first fifteen minutes, and fifty cents every 15 minutes thereafter. All chairs regardless of type are operated by specially guide-trained college students or recent college graduates.

There are approximately 25 miles of asphalt and concrete roads inside the Fair grounds. The total area of paved roads within the Fair gates is the equivalent of sixty miles of a two-lane highway which is nor-

mally eight yards wide. The roads are long and the Fair is vast, but the patient skill of the best transportation experts has made all parts of the Fair quickly and comfortably accessible. The average distance between bus stations is only 800 feet; each bus seats 60 passengers comfortably, and travels at a speed of eight miles an hour. Thence tractor trains, electric taxi chairs, or hand-pushed chairs will quickly convey you to your desired destination.

Even for those who, so to speak, transport themselves by walking about the Fair grounds there are various accommodations, such as 50,000 benches scattered through the 1,216½ acres along shaded walks, by cool fountains and in sheltered courtyards and peaceful gardens. There are free lounges and rest rooms in many buildings. The pedestrian finds it pleasant to stroll at the Fair where the walks are of bituminous asphalt which has been found much "easier" on feet than either concrete, wood or other hard surfaces. Furthermore, the many moving stairways and ramps with easy gradients remove the labor of a trip on foot.

Information Service

SEVENTEEN FAIR INFORMATION BOOTHS are located at the entrances and at strategic points on the grounds; many of the industrial and government participants maintain information services in their buildings; the World's Fair police are courteous and well informed.

The Official Daily Program, *Today at the Fair*, contains the latest Fair news and detailed information on the many special events scheduled for each day; it is available at five cents a copy on all the GUMD BOOK stands. In telephoning for general information about the Fair, call WORLD'S FAIR 6-1939. Regular business calls should be made to WORLD'S FAIR 6-1212.

Guides and Guided Tours

SPECIALLY TRAINED and uniformed guides are conveniently available for hire by individuals or by groups. Guides conversant with the principal languages of the world are available to non-English-speaking visitors. For special guided tours consult the Official Daily Program, *Today at the Fair*.

First Aid Stations

SIX FULLY EQUIPPED first-aid stations and five modern air-conditioned ambulances, augmented by a truck fitted with portable X-ray apparatus and a speed boat equipped with the most complete resuscitating apparatus, provide first aid and immediate medical care to cope with mishaps. A staff of doctors and nurses is available in each first-aid station.

Lost and Found

LOST CHILDREN SHOULD BE reported to the nearest World's Fair policeman or policewoman; found children will be cared for by specially trained policewomen until parents are located and notified. Parents will locate lost children at the headquarters of the Department of Housing and Welfare.

Articles that are found should be turned over to a member of the World's Fair police, to whom inquiries about lost articles should be addressed. Found articles await reclaiming at the nearest precinct station; after ten days they must be reclaimed from the Property Clerk of the N. Y. City Police Dept.

World's Fair Police

THE WORLD'S FAIR POLICE of almost 2,000 members, specially trained and uniformed, operates to assist you during your visit.

Telephones and Post Office

OVER 1,000 PUBLIC TELEPHONES and booths have been installed in subway and railroad stations, at entrance gates, concession stands, rest rooms, toilets, and at the entrances and exits of buildings.

The "World's Fair" branch of the United States Post Office is located on Main Street just west of the Communications Building. Mail collection boxes are located throughout the grounds.

Restaurants

VISITORS TO THE FAIR will find that the Fair Corporation has anticipated alike the minutest gastronomic demands of the inveterate epicure who dines by the hour and of the quick-lunch grabber who gets his lunch as he runs.

Many restaurants located within easy reach of all sections of the grounds provide appetizing, high quality food and drink served by leading restaurateurs of this and other countries. In addition, more than four hundred attractive and modern stands provide a variety of soft drinks and quick lunches for those who just can't find many minutes to spare from the many Fair exhibits and attractions.

If you are fond of leisurely dining, spiced with music, you have a choice of four *Brass Rail Restaurants*—where roast meat sandwiches rest temptingly in the midst of the aroma of their own gravy; *Heineken's on the Zuider Zee*, the exotic dining place with the Netherlands accent; the *Casino of Nations*, patterned after the "Brasserie des Nations" at the Paris exposition, where waiters will take your order in any of 12 languages; and other superb restaurants operated by Ballantine Gardens, Inc., Mayflower Doughnut Corporation, Exposition Grounds Catering Corporation, Toffenetti Restaurant, F. & M. Schaefer, Turf-Trylon Corporation, Childs Company and many others, offering a culinary repertoire from every section of the United States. If you care for variety, there are approximately twenty restaurants in the Foreign Government area, where Great Britain, France, Italy, Norway, Sweden, Switzerland, Poland, the Soviet Union, among others serve their favorite delicacies.

Stand operators offer hamburgers, frankfurters, and other sandwiches, Orange Crush and non-carbonated citrus fruit drinks, Coca-Cola and other carbonated beverages, root beer; dairy stands sell ice cream, malted drinks, buttermilk, chocolate milk and chocolate drinks, and milk; salt water taffy, popcorn and the other things that go along with amusement—all inspected daily for quality and freshness, and all at standard prices.

The Fair presents food in all its succulent variety . . . from the regions of the United States and from the nations of the world . . . in various kinds of restaurants, with and without entertainment . . . and in all price ranges. Excellent restaurants are found in many of the villages in the Amusement area: Cuban Village, Sun Valley, Midget Village, Merrie England and others. The Children's World contains a superb restaurant. Many of the exhibitors in the field of

food serve the dishes in which they are specialists.

For those who know and prize good food, and for those who wish to acquire this happy knowledge, the Fair Corporation has authorized the publication of a little book called *Food at the Fair*. It is a detailed guide to all the restaurants in the Fair; it is edited by Crosby Gaige, the distinguished authority on foods and dining, prefaced by Oscar of the Waldorf, endorsed by the Wine and Food Society, and illustrated by Peter Arno. It is available at all the GUIDE BOOK stands and in many restaurants.

Book Program of the Fair

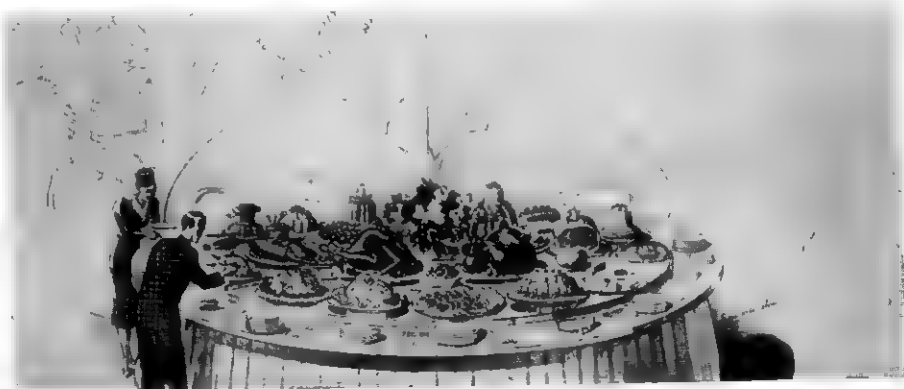
FOR THE FIRST TIME in the history of international expositions, the New York World's Fair has created and is officially sponsoring a series of notable publications that are carefully designed to supplement and give additional emphasis to the more serious features of the Fair and of New York, the host city to the world.

Whether you are New York born or you are making your first or fiftieth visit to the great city, there are three publications that aim to tell you what the metropolis and its varied life is like today. One is *New York, the World's Fair City* (\$1), 160 dramatic and unusual photographs of New Yorkers at work and at play by leading American photographers; the captions are alert, amusing and incisive. *Going to the Fair* (\$1) is a 92-page preview of the World's Fair together with a foretaste of what you will find in New York City. *Here Is New York* (\$2.50) is a lengthy but delightfully infor-

mal survey of all aspects of the city by one of America's best-known newspaper women, Helen Worden.

Since the Fair is celebrating the 150th anniversary of the inauguration of George Washington as the first president of the United States under the Constitution, your thoughts may wander backward to the New York that was. Three excellent publications satisfy your curiosity. One consists primarily of illustrations by the greatest authority on the picture-history of the city: *New York Past and Present, Its History and Landmarks, 1524-1939* (\$.75), edited by I. N. Phelps Stokes and published by the New York Historical Society. The second is a complete and entertaining picture of New York and of its inhabitants in Washington's day: *"New York: the City Washington Knew"* (\$2.50), by Frank Monaghan and Marvin Lowenthal. *Thirty Historic Places in Greater New York* (\$.50) is edited by Dr. A. Everett Peterson and published by the City History Club. It contains 72 pages with 30 illustrations and 2 maps which facilitate the discovery of these dramatic remnants and reconstructions of the past by the visitor to the World of Tomorrow.

But you have probably come to see the Fair first and New York next. The OFFICIAL GUIDE BOOK (editions and bindings vary from \$.25 to \$5) is the book you are now reading. It is the best single volume on the Fair—the most effective beginning of a successful visit to the Fair and the foundation of any collection of printed materials on the Exposition. The *Official Souvenir Book* (\$1 to \$10, according to the edition and the binding) is a strikingly modernistic volume



FOOD IN ANY LANGUAGE . . . for those who dine by the hour, and for the quick-luncher. Among countless novelties in dining is the Swedish restaurant's revolving "Smörgåsbord" table.

of 144 pages of text and illustrations, of which 12 are in full color and 24 in two colors. If you are intrigued by the story of international expositions and by the early history and development of the New York World's Fair, there is available *The Fairs of the Past—the Fair of Tomorrow*, a 52-page illustrated pamphlet published by the Encyclopædia Britannica; the revised second edition is now available (\$.50).

Your World of Tomorrow (\$.25) is a very attractive pamphlet of 24 large pages containing many illustrations in color and in black and white; the text is by Gilbert Seldes, the distinguished litterateur. It presents the dramatic story of Democracy, the Theme Center of the Fair.

Gordon Gilkey's *Etchings: New York World's Fair*, contains 65 etchings of World's Fair scenes and buildings with brief descriptive texts.

If your palate has been tempted or satisfied by a dish in one of the Fair's many restaurants, or if you have not yet made your decision and wish to know what they offer, you have Crosby Gaige's *Food at the Fair* (\$.25), a detailed description and guide to all the many eating places in the Fair; it is published under the auspices of the Wine and Food Society, prefaced by Oscar of the Waldorf, and by André Simon, and illustrated by Peter Arno. The *World's Fair Cook Book* (\$2) is the work and the pleasure of Crosby Gaige, one of America's best-known cooks and epicures. It is a complete cook book for today and tomorrow—with special emphasis upon the regional dishes of the United States.

If art is one of your principal interests there is available a completely illustrated *Catalog of the Exhibition of Contemporary American Art* (\$2); this contains an illustration of every item accepted for hanging by the committee, biographical notes on each artist, and a preface by Holger Cahill, Director of the Exhibition. There is also available an illustrated catalog of the Masterpieces of Art Exhibition. For art in New York City there is a comprehensive guide prepared by the Art Commission of the City of New York and edited by Dr. A. Everett Peterson: the *Art Guide to Greater New York* (\$.50); it contains 64 pages and many illustrations.

Three other important officially approved

publications are of high interest to all Fair visitors. *New York City for Teachers* (\$1.50), is a complete guide to the educational facilities of the metropolitan area, prepared by the Federal Writers Project in collaboration with the Advisory Committee on Education of the New York World's Fair. *Pageant of the States* (\$2), by Ernest Sutherland Bates and Herman S. Schiff, contain full color maps of each of the 48 states by Norman Reeves. The accompanying historical text on each state establishes new high standards for writing in this field. The brief prose poems are eloquent tributes to the contributions of each state to the building of America; the volume is prefaced by a stirring invocation to American Democracy. *Science for the World of Tomorrow* (\$2.50), by Dr. Gerald Wendt, Director of Science and Education of the New York World's Fair, is a stimulating and authoritative treatment for the layman of the scientific aspects of the Fair.

These books are not published by the Fair Corporation itself but are issued by leading American publishers in cooperation with the Fair. Many of them are available at your local book shop; all are handled at each of the GUIDE BOOK stands throughout the Fair grounds. Any or all of these publications can be conveniently ordered by mail from Exposition Publications, Inc., 33 West 42 Street, New York City. Together they form a diversified and interesting library on materials at the "World of Today" and the "World of Tomorrow."

Merchandising Program of the Fair

FAR-SIGHTED DESIGNERS AND manufacturers of merchandise have seized the opportunity afforded by the New York World's Fair. They have produced new products and molded new plans to meet a new demand, because they know that the Fair will affect, if not completely change, the desires and tastes of the sixty million—or more—that will visit the Fair this year. For complete information of the Fair's Merchandising Program, including a list of all licensees, address the Merchandising Department, New York World's Fair 1939 Incorporated, World's Fair, New York.

A MODERNISTIC BRIDGE . . . new in structural form yet strangely reminiscent of old-time covered bridges—this unique span connects the Administration Building with the "World of Tomorrow."



FINANCING THE FAIR

THERE IS A GREAT DIFFERENCE between the financing of fairs in Europe and in America. Recent European fairs, especially in France, Belgium and Germany, have been directly subsidized by their respective governments. But American fairs are primarily the results of private enterprise; they do not enjoy the boon of direct governmental subsidies.

Yet one of the most common misconceptions rampant in the public mind is that fairs are built with public funds. It is very true that the Fair could not have been created without the extensive and enthusiastic cooperation of the State, City and Federal governments. But, strictly speaking, the Exposition itself has been built and is operated by a nonprofit membership corporation; it is not directly associated, either by way of administration or subvention with any governmental agency. In its scope, its implications and its results the Fair is, in a larger sense, a vast civic undertaking. But it is a civic project which does not directly receive a single dollar of the taxpayers' money.

Careful estimates indicate the entire project involves the expenditure of between \$150,000,000 and \$160,000,000. Of this sum the City of New York's expenditure totals approximately \$26,700,000; a part of this money is devoted to the building and

operation of the City's own exhibit at the Fair. The far greater part was spent on basic improvements at the site and in the surrounding region. Much of the work of building sewers, roads and bridges involved projects which sooner or later would have been undertaken by the Municipal Government. Here the Fair has greatly accelerated a vast number of civic improvements. The building for the State exhibit will be a permanent structure and a notable addition to Flushing Meadow Park which will succeed the Fair. It is clear then that the Fair merely accelerates and expedites the municipal program of public works and improvements. About \$6,200,000 was spent by the State of New York; its contribution is divided in a similar manner. The Federal Government authorized the expenditure of \$3,000,000 for its participation. The Fair Corporation itself spent almost \$42,000,000. The participating foreign governments made an investment of almost \$30,000,000. Domestic and foreign participants account for the remainder.

In order to finance the cost of building the Fair, the Corporation floated an issue of debentures totaling \$27,829,500. Business and industry, both national and local, as well as the general public, enthusiastically re-

sponded. These bonds bear interest at four per cent and fall due in 1941. The Fair secures the money to pay the principal and interest on these debentures from several sources: gate receipts, the rental of space for buildings erected by participants, as well as for space in Fair-constructed buildings, and the revenue derived from concessions.

THE FAIR CORPORATION IS A NONPROFIT-MAKING ORGANIZATION operating under the legal status of an educational institution. The first \$2,000,000 of net revenues goes to the City of New York for the building of Flushing Meadow Park; the next \$1,700,000 is returned to the City as a repayment for the cost of extend-

ing the Independent Subway System. Beyond this all net revenues are divided equally among the City and the State of New York for distribution to educational and charitable organizations.

It has been estimated by experts familiar with the velocity of money that the sums thus expended will result in the circulation of more than one billion dollars for additional services and supplies. The public, either immediately or ultimately, pays for the Fair, but in addition to the educational features, the æsthetic enjoyment and simple amusement which the Fair presents, the public receives economic and social benefits far in excess of the original expenditures.

THE SITE

IN SELECTING THE SITE for the New York World's Fair it was not enough to find within the city's boundaries a tract of land large enough for Fair needs and conveniently accessible to the public. The planners of the Fair, together with City officials, adopted the long view: they thought of the Fair as an instrument of City planning—looking forward to the time when the Fair would be

completed and ended. It was this combination of imagination and foresight which determined Flushing Meadow as the site for the greatest fair in the long history of expositions.

Originally known, in popular parlance, as the "Corona Dumps"—1216½ acres of primeval bog, spongy marshland, and the accumulated debris and ashes of many years



THE SITE OF THE FAIR—a tract of land that for its comparative size has received more publicity than any other 1216½ acres in the world. Its transformation has been defined as "from dump to glory."

—the site is located in New York City in the borough of Queens not far from the geographical and population centers of the great metropolis. The area extends almost three and one-half miles southeastward from Flushing Bay to Union Turnpike in Kew Gardens, and is more than a mile wide between Lawrence and 111th Streets. Eager for the reclamation and transformation of one of the city's most conspicuous sore spots, the City of New York acquired the tract at a cost of more than seven million dollars, officially designated it Flushing Meadow Park and leased the ground to the Fair Corporation for the duration of the Exposition. Ground breaking ceremonies were held on June 29th, 1936, and the colossal task of transformation soon began. The appearance of the site was enough to daunt many of the most optimistic of the officials who fought their way to the ceremonies through the accumulated junk of many decades. It once presented a scene of stagnant pools and muddy runlets, a source of evil odors that threatened asphyxiation to the distressed inhabitants for miles around. Mountains of ashes rose to a height of 100 feet; the top-most peak, waggishly named "Mount Corona," dominated the dismal panorama. A creek called Flushing River meandered through the bog, virtually undisturbed since President Washington crossed it in 1790 to Flushing Bay.

The preparation of the site was the larg-

est single reclamation project ever undertaken in the eastern United States. The mountains were leveled and the bogs filled in with almost six million cubic yards of ashes. Over the marshes thus filled in, hundreds of thousands of cubic yards of top soil were deposited and leveled. The creation of Fountain Lake and Willow Lake and the reshaping of the course of Flushing River necessitated the excavation of almost a million cubic yards of meadow mat, much of which was chemically processed to form the necessary top soil for landscaping. A massive tide gate and dam were built to regulate water levels of the Fair-created lakes and the lagoon and to control the tide waters of Flushing Bay. By the end of March 1937, far ahead of schedule, the contractors had worked a miracle. The area was leveled, filled and graded, ready for construction and planting. When the Fair closes, the entire site will become one of the greatest municipal parks in the world—a park fifty percent larger than Manhattan's famous Central Park. On the preparation of the site which the Fair Corporation will turn to the City, the Fair has expended more than twelve million dollars in hidden improvements beneath your feet. The story of the reclamation of the site and the building of the Fair on it, is a romantic saga of modern engineering. On this site the world will witness the tangible evidence of what has been tersely described as "from dump to glory."

*MIND AND MUSCLE have built you a Fair such as you have never seen . . .
art, industry, labor and science have created a veritable "World of Tomorrow."*



BUILDING THE FAIR



THE FAIR that you are now enjoying is the result of the happy combination of the dreams, the experience, and the courage of many men and women. The true poets of the twentieth century are the designers, the architects and the engineers who glimpse some inner vision, create some beautiful fragment of the imagination and then translate it into valid actuality for the world to enjoy. Such is the poetic process; the poet translates his inspiration into terms that convey vivid sensations to his fellow men. But instead of some compelling pattern of words you have a great articulation that is far more tangible and immediate; exhibits that embody imaginative ideas, buildings, murals, sculptures and landscapes. Tribute to the men who designed the Fair, but tribute, too, to the many men, celebrated and obscure, who actually built it! The designer's dream on paper and charts is only a tentative gesture toward reality, for the engineer and the workers are the indispensable middlemen who translate a dream into a fact. He knows, given the many tools and the many materials of a wide world, what is attainable and what is idle. The designer articulates the vision for you and for me; that is the function and the glory of the poet. The engineer thinks not only in terms of what is beautiful, but also what is practicable. It was the engineers who said that the vast waste of Flushing Meadow could be made into a suitable site for the greatest Fair of history; it was they who did it. And then came the construction of the Fair itself.

No sooner had the grading been completed when tests were made to determine the depth and safe loading capacity of the

ash-fill and the sand stratum below the underlying silt. Varying conditions resulted in the use of several types of foundations: on considerable depth of ash-fill, structures were built with spread footings, while shallow fill necessitated the driving of piles to a firm bearing deep in the underlying sand. Tree planting had already begun when the engineers started extensive operations toward the completion of drainage utilities, water supply and electric service, and street paving. Soon afterwards, the construction of twenty main exhibit buildings was started, the structures being framed in wood applied to structural steel, with an outer covering of gypsum sheathing, wire-lath and stucco. To enliven the expanses of stucco, other materials—glass, stainless steel, copper and aluminum—were used to advantage and colorful murals were placed on many of the façades.

In numerous instances, however, private exhibitors made use of their own construction materials, the design of such buildings being planned to identify the nature of the interior displays. Foreign buildings, for instance, typify the countries represented and many of them embody materials imported from abroad. One of the Fair's most daring engineering endeavors was the construction of the theme buildings—the Trylon and Perisphere. Driven through ash and silt to firm ground, more than 1,000 timber piles support these structures, whose combined weight is 6,000 tons. Eight steel columns hold the Perisphere on a massive concrete ring, which in turn rests on 600 piles. The Trylon is supported by concrete anchorages which also rest on piles.

Among other noteworthy engineering

achievements is the Lagoon of Nations with its numerous fountains. Midway between the Theme Center and the United States Government Building, the Lagoon covers five acres, its fountains emerging from a submerged platform which is supported by timber piles. Features of its construction are a walkway surrounding the pool, and an extremely complicated system of piping for water and gas. The fountain display combines huge water-jets, flaming gas and electrical illumination. The water is pumped electrically from a special control room, while sound projectors are provided for additional effect.

Throughout the grounds many miles of pipes, conduits, pile foundations, and electric wires—representing millions of dollars and all unseen by the visitor—contribute to the comfort and convenience of the many per-

sons who throng the Fair. Traffic problems were foreseen and met by the widening of approaches, the paving of roads, the construction of bridges, and provision of ample parking fields. The Theme Center, fountains, lakes, landscaping and imposing buildings give visual evidence of novel engineering problems solved, of a vast city which progressed from blue prints to reality in an amazingly short time.

Every problem is a challenge and many problems were met in the building of the Fair that were never before encountered. The engineers have given a hundred new and valid answers to a hundred major and perplexing questions. They have created things which many said were fantastic, and others, impossible. And that is because nothing can defeat a combination of experience and courage.

ARCHITECTURE OF THE FAIR

THE ARCHITECTURAL SCHEME of the New York World's Fair was conceived and executed with the aim of frankly expressing the temporary nature of the buildings and at the same time maintaining complete æsthetic harmony in the Fair's architectural, sculptural and landscaping plan.

While the control of the Fair's Board of Design over Fair-constructed buildings was more definite than that imposed on exhibitors who erected their own structures, the exhibitors were nevertheless held to expressions in mass and scale that would not impose unfairly on neighboring buildings or on the general street effect.

The result of this restraint, agreed upon by all in the common interest, is evidenced by the dignified effect of the main avenues of the Fair such as Constitution Mall, the Avenue of Patriots, and the Avenue of Pioneers. In other words, a unity was wrought out of a series of interesting diversities, and thus an ideal of democratic expression was achieved.

There was no attempt to create a pattern of uniform design in the architecture but only to control scale, color, and relationships. There was an absolute conviction that buildings must be made to look what they are—temporary exhibit structures. No imitations either of historic architecture or imitations

of permanent materials were permitted, with one exception only, namely—in the sector devoted to exhibits of the States. Here various traditional architectural forms were used, each related to the current architecture of the period of the particular State's colonization.

In view of the proximity of the Fair site to New York City with its towering skyscrapers, it was deemed absurd to build a "skyscraper" Fair. By way of contrast a "flat" exposition, consisting largely of one-story structures, was constructed. There are no windows in Fair-built buildings, for the most part, except in entrance halls, because of the great amount of space that would be "lost" as exhibit space in the buildings if windows were installed. Another factor to be considered was that huge areas of glass in buildings in this climate would render them insufferably hot in summertime. Virtually all Fair-erected buildings are artificially illuminated and ventilated.

Characteristics which best fit the functions of the exhibits in the various buildings were determined before the structures themselves were designed—for example, the prow-line façade of the Hall of Marine Transportation, and the hangar-shaped Aviation Building.

The New York State and New York

City Buildings are to be permanent features of Flushing Meadow Park and consequently were designed for long-life. All other exhibit structures are scheduled for demolition after the Fair is ended.

Since it was decided to emphasize the frankly temporary nature of the buildings, they were constructed with large blank wall surfaces and without the superposition of meaningless architectural forms. The barren aspect of the blank surfaces was overcome

through the application of sculpture, murals, and shadows cast by vines and tree groups arranged appropriately near the buildings. This integration in the Fair's architectural design, of all the factors usually considered merely as decorations, is one of the main factors making for the æsthetic harmony of the general picture. The Board of Design wished to achieve "unity without uniformity" and the Fair itself is the superb achievement of a bold and befitting plan.

SCULPTURE

INFINITE VARIETY in artistic conception and technic is embodied in the scores of sculptured pieces by which leading sculptors are represented at the Fair. More than sixty pieces, heroic in size, adorn the various buildings, thoroughfares and plazas. Dominated by a huge statue of George Washington, the greatest concentration of statuary is centered on Constitution Mall. Everywhere the sculptured works fit into the Fair's general theme, giving expression to the particular section of the Exposition in which they are located. In the Transportation Zone, for instance, you find "The Spirit of the Wheel" by René P. Chambellan and "Riders of the Elements" by Chester Beach, symbols of man's progress in transportation. In the Court of Communications, Joseph Renier's "Speed"—a woman astride a winged horse—suggests the rapidity with which Man's thoughts may be carried around the world by modern means of communication, while on the façade of the Administration Building "Mithrana" by Albert Stewart portrays the Spirit of the Fair unveiling the future.

With three exceptions, all the sculptured pieces are in plaster. Robert Foster's thirty-foot "Textiles" in front of the Hall of Special Events, is fashioned out of sheets of steel, electrically welded and bent into shape. "The Tree of Life" by Lawrence Tenny Stevens on the west side of the river, south of the Spillway, portrays a group dominated by a huge elm trunk, five feet in diameter and forty-five feet high, carved to suggest a majestic spirit with arms upraised. On



"SPEED" by Joseph E. Renier.

either side two figures carved in eucalyptus represent Man and Woman seeking strength and courage from the tree. The "Fountain of the Atom" by Waylande Gregory in the center of Bowling Green, consists of eight ceramic figures of little savages grouped around four large adult figures which in turn surround a thirty-foot shaft of glass brick.

A novel note is the introduction of folklore sculpture which, it is expected, will stimulate renewed interest in the portrayal of heroes of American folk tales in stone and bronze. On the Medicine and Public Health Building are three groups by Edmond Amateis memorializing figures prominent in domestic folklore: "Johnny Appleseed," who sowed fruit throughout pioneer America and on one occasion saved an en-

ture community from massacre by Indians by traveling sixty miles on foot to bring aid; "Paul Bunyan," a legendary man of tremendous size who instructed settlers in the harvesting of our forests; "Strap Buckner," who enjoyed liquor and fighting until he met his match in the Devil himself.

The thirty-five sculptors commissioned by the Fair Corporation were selected only after careful consideration. A potential candidate was first chosen by a Committee on Sculpture of the Board of Design which recommended him to the Fair's Committee on Architecture and Physical Planning. If this latter body approved the candidate, his name was passed on for final endorsement to the President and Executive Committee of the Fair Corporation.

The commissioned sculptors are: Edmond Amateis, Raymond Barger, Chester Beach, Olympio Brindesi, Gaetano Cecere, René P. Chambellan, Anthony de Francisci, Gleb W. Derujinsky, Robert Foster, James E. Fraser, Marshall Fredericks, Leo Friedlander, John Gregory, Waylande Gregory, Walker Hancock, Benjamin Hawkins, Malvina Hoffman, C. P. Jennewein, Raoul Josset, Joseph Kiselewski, Leo Lantelli, Paul Manship, Carl Milles, Brenda Putnam, Joseph E. Renier, Augusta Savage, Carl L. Schmitz, George H. Snowden, Lawrence Tenny Stevens, Albert Stewart, Dudley V. Talcott, Sidney Waugh, Gertrude V. Whitney, Mahonri M. Young, and William Zorach. Consultant on Sculpture at the Fair is Lee Lawrie.

MURALS



OVER A HUNDRED murals blend with the Fair's decorative schemes.

INHERENT IN THE POLICY of the Fair Corporation was a desire on the part of the Board of Design to include in its selection of artists not only personages of distinction, but in addition, to open the doors of opportunity to many talented younger members of the profession who had lacked the chance to demonstrate their abilities to the public. Through the issuance of a general invitation to artists in the metropolitan area and surrounding territory, a large library was made available to the Board of Design from which to make its selections. However, the field of choice was restricted because, in a large program involving 105 murals, many technical difficulties made constant coordination between artists, architects, and members of the Board of Design imperative. Mr. Ernest Peixotto, Past President, National Society of Mural Painters, and a present

member of the New York City Municipal Art Commission, was appointed consultant to the Sub-Committee on murals. No control was exercised by the Fair over the commissioning of artists by private exhibitors. All artistic designs, however, were subject to the approval of the Board of Design, whose criticisms were made in the form of constructive suggestions, for it was necessary that each decoration should blend with the theme and the general plan of the Fair.

The gamut of artistic expression to be found here is a reflection of our own day in its complete lack of period style as it has prevailed in other ages. On the façade of the Communications Building, for example, Eugene Savage's "Means of Communication" shows Pegasus and Terpsichore, and Indians making smoke signals, while a radio wave band turns into three muses who hurl

themselves at the Earth, supported by Atlas as he looks into a mirror held by "Truth." On the Metals Building, four large panels by André Durenceau symbolize "Strength and Power," showing respectively: Hercules, god of strength and power; Vulcan, god of fire; Neptune, god of water; and Aeolus, god of the air. Facing Lincoln Square, Witold Gordon's "Food" covers 6,000 square feet on the façade of Food Building No. 3. It is divided into groups which represent man's essential foods: cattle, poultry, fish, vegetables and fruit, each accompanied by a decorative representation of its chemical contents—vitamins, proteins, carbohydrates and fats. A panel by J. Scott Williams above the entrance to the Home Furnishings Building dramatizes the elemental forces of nature which man must combat in his eternal quest for better living.

It is the desire of the Fair that the impression of the whole decorative scene should be stimulating to the public at large. Thus the individual may find not only many

aspects and productions that he admires, but others that he dislikes. However, the Fair expects to achieve one of its artistic purposes since it will surely have attained a considerable measure of unity from a great variety of expressions, besides having avoided the commonplace.

The artists represented are: Martha Axley, Carlo Ciampaglia, Pierre Bourdelle, J. Scott Williams, Eric Mose with Jose Ruiz, André Durenceau, Louis Bouche, Allen Saalburg, Everett Henry, Francis Scott Bradford, Stuart Eldridge, L. Helmholtz Junker, Louis Ferstadt, Witold Gordon, Herman Van Cott, Winold Reiss, Paul C. Robertson, Domenico Mortellito, David Fredenthal, Eugene Savage, James Owen Mahoney, Lyonel Feininger, Ezra Winter, Hildreth Meiere, Dunbar Beck, John M. Sitton, Arthur Covey, A. Champanier, Michael Loew, William de Kooning, Stuyvesant Van Veen, Arshele Gorky, Henry Billings, Helen Cole, Arthur Crisp, Hugo Gellert, and Robert Pichenot.

LANDSCAPING

WHEN YOU ENTER THE FAIR you step at once into grounds brilliant with the vivid hues of countless flowers and shaded by the rich green foliage of row on row of trees—a scene which makes you think of the story of Aladdin and his discovery of the

wondrous vale where precious stones hung from drooping boughs.

Never in any other landscape development have such quantities of trees and flowering plants been used. Synchronized with the color scheme of the Fair, there are a

ROSE COURT—a delightful arbor at the Fair.



million and a half spring bedding plants, including one million tulips, hyacinths and scillas donated by the bulb industry of Holland. Several hundred varieties of these may be successfully planted anywhere in America. In addition, there are over 400,000 pansies, one half million hedge plants and almost ten thousand trees. The Fair's \$1,500,000 expenditure for landscaping has produced a veritable Eden, a fitting place in which to contemplate the "World of Tomorrow." The entire landscape affords a splendid and appropriate setting for the general architectural design, creating an intriguing vista of man's structures blending with the wondrous growths of nature.

In the plaza north of the Theme Building, the predominant yellow is varied with cream colored lantana and lavender heliotrope. White petunia and red phlox, followed by scarlet sage, relieve the blue area

in the plaza to the south. In the red area east of the Theme Center, vivid green leafage is lightened by pink and white flowers. Trees from five states—Maryland, Pennsylvania, New Jersey, Connecticut, and New York—are flourishing in the Fair grounds. They include American and Asiatic Elm, Red and Norway Maple, Honey Locust, Pin Oak, Red and Shingle Oak, Gray and Black Birch, Catalpa, Ginko, Willow, Crabapple, Sweetgum, Oriental Plane, Cockspur Thorn and White Flowering Dogwood.

Along the shore of Fountain Lake, cornels and willows droop languidly over the waters. Such planting was made feasible by the tide control dam and gates which impound the fresh waters of the Flushing River and keep the brine seaward. Trees and shrubs are a permanent part of Flushing Meadow Park, one of the lasting memorials to the New York World's Fair of 1939.

COLOR

COLOR, GLORIOUS COLOR, is the first impression of the visitor coming into the Fair and the last one as he leaves. Façades drenched in color, vistas as modulated in color, cocktails of color, surround him, but these are not colors splashed about at random. Two years' study and planning have brought new solutions of great color problems and have resulted in a harmony previously unknown in any great exposition.

In this Fair, the acres of unbroken wall surfaces demand relief and embellishment by the use of color. Also, an atmosphere of holiday gaiety and a definite contrast with drab home-cities is established, requiring the employment of bright colors, skillfully disposed. To accomplish these ends, a scheme based upon the spectrum and adapted to the plan of the Fair has been invented. In this scheme, only the Perisphere and Trylon, at the center of the Fair, are in pure white. Surrounding these, the Theme Center is stepped down into a modified off-white. From the Theme Center stretch away avenues like the spokes of a wheel, each having its own progression of gradually deepening tones of primary color and culminating in a burst of brilliant red, gold, or blue. The Avenue of Pioneers shows a sequence of blues from pale tints to deep ultramarine at Lincoln Square. The Avenue

of Patriots exhibits a gamut of yellows ending in deep gold at Bowling Green, and on Constitution Mall the reds increase in depth from rose to burgundy. Connecting the ends of these three thoroughfares, curving Rainbow Avenue takes its name from the prismatic shift of color from gold through orange to red and on through violet to blue.

Some sixty-five buildings of varied architectural design are fitted into this ingenious color frame, supervised by Julian Garnsey, Consultant on Color. Yet the coloring of each building varies from its neighbors in sufficient degree to avoid monotony, for only the dominant color relates to the general color plan. This dominant color is relieved by contrasting accents and by the use of considerable areas of off-white, so that there is no fatigue of color impression. Relations between adjacent and successive buildings have been arranged to present exciting and inspiring experiences in color perception. Walls of daffodil yellow are broken by vermilion pylons, purple buttresses appear against rosy domes and vistas of turquoise blue terminate in great ships' bows of ultramarine.

In other parts of the Fair, subtle color effects are used. In the Federal area, for instance, transition is obtained between the white towers at the end of the main axis

and the strong reds of Constitution Mall by a gradation of seven closely related values, ending in rosy gray, one thousand feet away from the towers. Also, optical phenomena are used to heighten color effects. At the entrance to the Golden Plaza, for example, blue violet light in the Long Island Railroad Station prepares the eye for the flash of complementary golden yellow seen immediately afterwards.

The interior color schemes of buildings have no relation to the exterior color plan. In each building the colors of walls and ceilings are chosen to harmonize with the character of the exhibits and are grayed to act as proper backgrounds for objects on display. The use of blues and pale greens

in the Maritime Building, of exotic blues and yellow in the Textile Building, and of definite grays in the Business Systems Building are examples.

From this Fair, the visitor will take home a new set of color impressions and a new appreciation of the value of good color to himself and to the community. The Fair scheme is a projection of the present growing love of color in America, already expressed in utensils of daily use, in automobiles, costume, and interior decoration. Its influence is already seen in manufactures and in costume design, and it may well spread throughout the United States as one of the most important contributions of this Fair to the "World of Tomorrow."

LIGHTING

VISIBLE FOR MILES AROUND, a flood of multi-colored light drenches the sky above the glowing spectacle which is the Fair at night. Light, fire, color, water, and sound have been ingeniously and subtly blended to create a dazzling scene that embraces every band of the spectrum. Buildings, courts, avenues, and towers diffuse into a variety of pastel shades. Capillary mercury tubes, illuminating masses of foliage from beneath, transform Constitution Mall into a glittering ribbon of silver and gold. Yellow tongues spiral aloft from gas flambeaux. Huge flames soar high in the air, weaving blue and yellow patterns against the night sky. The city of magic, it might be called, an enchanting vision hinting at the future in artificial illumination. Here, on the Lagoon of Nations, a play of super fountains and flames, synchronized with color effects, special music, and sound may well keep the world talking for years to come. Great searchlights form a glowing arch above the scene. From 1,400 water nozzles, 400 gas nozzles, and numerous fireworks containers, vast jets of water, flame, and pyrotechnics shower the darkness with unique designs—reds, greens, yellows, blues, and sparkling silver against the background of the night. Still more extensive—some have said, staggering—is the "inferno" over Fountain Lake. Searchlights play upon captive balloons; titanium tetrachloride produces the smoke of conflict; time bombs add thunderous realism to the sound

amplifications. On the water, mercury vapor lamps and lights of piercing intensity shine from barges, while a huge gas burner shoots colored flames 150 feet high in the air to the accompaniment of bursting fireworks and rockets that split the heavens. It is more than Mount Vesuvius erupting in the midst of Niagara Falls to the accompaniment of the world's greatest symphony orchestra mingled with the cacophonous background of the battle of Verdun: it is the nightly spectacle on Fountain Lake.

Throughout the Fair, gas is used extensively in the form of open flames to secure that lambent movement and ruddy softness obtainable in no other way. In the State area where the buildings are of characteristic Colonial design, the walkaway lighting is derived, appropriately enough, from old-fashioned "Philadelphia" type gas lanterns, which are turned on and lighted by lamp-lighters with their flickering wicks on poles. With the exception of the Perisphere, none of the buildings in the Fair are floodlighted, both the interior and exterior of most structures being illuminated by "built-in" lighting that forms a part of the architectural design. Thus each building, viewed from the outside, presents an appearance quite different from its daytime aspect; it is now a pattern of lines and lighted surfaces, varying in color but harmonizing with the architecture. Special lighting devices bring out the color of the ceiling and upper wall sur-

faces in all interiors of the exhibit buildings, while the greatest part of the light projected downward is colorless.

To control illumination in the interests of its visitors, the Fair has used the most advanced developments to create novel and beautiful lighting effects which are climaxed by the spectacles on the Lagoon of Nations and Fountain Lake. While, in this as in other

things, all possible cooperation has been given to exhibitors, the use of any lighting effects which might have detracted from the general aspect of a neighboring exhibit was expressly forbidden. Decisions on all questions concerning the subject rested with the Board of Design and its technicians and consultants on the all-important problem of lighting.

THEME AND PURPOSE



THE NEW YORK WORLD'S FAIR dramatically celebrates the 150th anniversary of the inauguration of George Washington as first president of the United States in the City of New York. It was on the balcony of Federal Hall in Wall Street that he took the oath of office and launched the new government of the

American nation; it was a momentous event not only in the history of the United States, but in the history of Western Civilization. In his Inaugural Address to Congress, Washington solemnly declared that "the preservation of the sacred fire of liberty, and the destiny of the republican model of government, are justly considered as deeply, perhaps as finally staked, on the experiment entrusted to the hands of the American people"; and then he expressed to his distinguished audience his confidence in their "discernment and pursuit of the public good." The American experiment in democratic government has long ago ceased to be an experiment; the American ideal has exerted a wide and fruitful influence in the world. The Fair exalts and glorifies Democracy, as a way of government and as a way of life, with all her freedoms and opportunities.

The founders of the Fair were early persuaded that this anniversary was more than the opportunity to build a great exposition with a purely commemorative theme. To them the future, pregnant with high destiny, seemed even more meaningful than the past with all its fateful achievements. Washington and his colleagues had, with courageous vision, charted a course out of

dangerous seas; they planned better than even the most optimistic dared hope. Those who formulated the theme determined that emulation was the highest tribute—that the Fair should attempt to accomplish in our day what Washington and his contemporaries did in theirs.

The basic statement issued by the Committee on Theme declared that "The New York World's Fair is planned to be 'everyman's fair'—to show the way toward the improvement of all the factors contributing to human welfare. We are convinced that the potential assets, material and spiritual, of our country are such that if rightly used they will make for a general public good such as has never before been known. In order to make its contribution toward this process the Fair will show the most promising developments of production, service and social factors of the present day in relation to their bearing on the life of the great mass of the people. The plain American citizen will be able to see here what he could attain for his community and himself by intelligent coordinated effort and will be made to realize the interdependence of every contributing form of life and work."

From this inspiring determination arose the slogan: "Building the World of Tomorrow." The eyes of the Fair are on the future—not in the sense of peering into the unknown and predicting the shape of things a century hence—but in the sense of presenting a new and clearer view of today in preparation for tomorrow. To its millions of visitors the Fair says: "Here are the materials, ideas, and forces at work in our world. Here are the best tools that are available to you; they are the tools with which you and your fellow men can build the World of Tomorrow. You are the builders; we have done our best to persuade

you that these tools will result in a better World of Tomorrow; yours is the choice."

President Roosevelt has declared that "It is an inspiring thing for nations and communities to have high objectives, to unite their energies in self-appraisal, and boldly plan for the future. The New York World's Fair is a challenge to all Americans who believe in the destiny of this nation . . . it will be a memorable and historic Fair, one that will profoundly influence our national life for many years to come." Mr. Whalen

dedicated the Theme Center by saying: "How can mankind work and live in peace and harmony? How can life be made more secure, more comfortable, more significant for the average man and woman? This Fair, your Fair, is determined to exert a social force and to launch a needed message."

Is the Fair not, perhaps, the vision of which Walt Whitman sang:

"Somewhere within their walls shall all that forwards perfect human life be started, Tried, taught, advanced, visibly exhibited."

THE THEME CENTER—DEMOCRACITY

FOR MILES AROUND and from every point on the side, your attention is arrested by the towering Theme Center (Harrison & Fouilhoux, architects; Waddell & Hardesty, consulting engineers). Piercing the sky 700 feet above the earth like some giant three-sided obelisk, the Trylon, symbol of the Fair's lofty purpose, adjoins a huge hollow globe, 200 feet in diameter—the Perisphere.

Never before in history has man undertaken to build a globe of such tremendous proportions. Eighteen stories high, it is as broad as a city block, its interior more than twice the size of Radio City Music Hall. Plans prepared by the architects represented the final distillation of more than one thousand preliminary sketches, the use of the sphere and triangle (geometry's simplest and most fundamental forms) resulting from a determination to strike a new note in design, yet one simple in form and structurally sound. To describe these structures, new words were coined: Trylon, from "tri," the three sides of the structure, and "pylon," indicating its use as the monumental gateway to the Theme Building; and Perisphere, from "peri," meaning "beyond, all around."

Here is the magnificent spectacle of a luminous world, apparently suspended in space by gushing fountains of liquid reds and blues and greens, over which clings a strange ethereal mist. An ingenious arrangement of mirror casings on which eight groups of fountains continuously play make the supporting columns invisible; while at night powerful lights project cloud patterns on the globe, and wreathing it in color mist, create the startling illusion that it is revolving like a great planet on its axis.

Many hours of wondering and dreaming resulted in hundreds of suggestions as to what the interior should contain, until finally the designer, Henry Dreyfus, expanded an appropriate idea into an entrancing vision. It is that vision translated into reality that awaits you as you find yourself entering the Perisphere at its base and mounting the longest moving electric stairway in the world. Swept upward, soundlessly, and delivered at the entrance fifty feet above the ground, you step onto one or the other of two revolving balconies which form huge rings seemingly unsupported in space. The platforms revolve in opposite directions and take six minutes to make a complete revolution, the show lasting just that time. Performances are continuous.

As the interior is revealed, you see in the hollow beneath the sky, "Democracy"—symbol of a perfectly integrated, futuristic metropolis pulsing with life and rhythm and music. The daylight panorama stretches off to the horizon on all sides. Here is a city of a million people with a working population of 250,000, whose homes are located beyond the city-proper, in five satellite towns. Like great arteries, broad highways traverse expansive areas of vivid green countryside, connecting outlying industrial towns with the city's heart.

After you have gazed at the model for two minutes, dusk slowly shadows the scene. The light fails, and the celestial concave gleams with myriad stars. To the accompaniment of a symphonic poem, a chorus of a thousand voices reaches out of the heavens, and there at ten equi-distant points in the purple dome loom marching men—farmers,



DEMOCRACY . . . the Theme Exhibit of the Fair. In the interior of the huge Perisphere, a city of the future and its satellite towns are shown in miniature. From revolving platforms, seemingly suspended in space, spectators view the inspiring panorama.

stamped by their garb; mechanics, with their tools of trade. As the marchers approach they are seen to represent the various groups in modern society—all the elements which must work together to make possible the better life which would flourish in such a city as lies below. The symphony rises to diapasonal volume, the figures assume mammoth

size; the music subsides, the groups vanish behind slowly drifting clouds, and suddenly a blaze of polaroid light climaxes the show.*

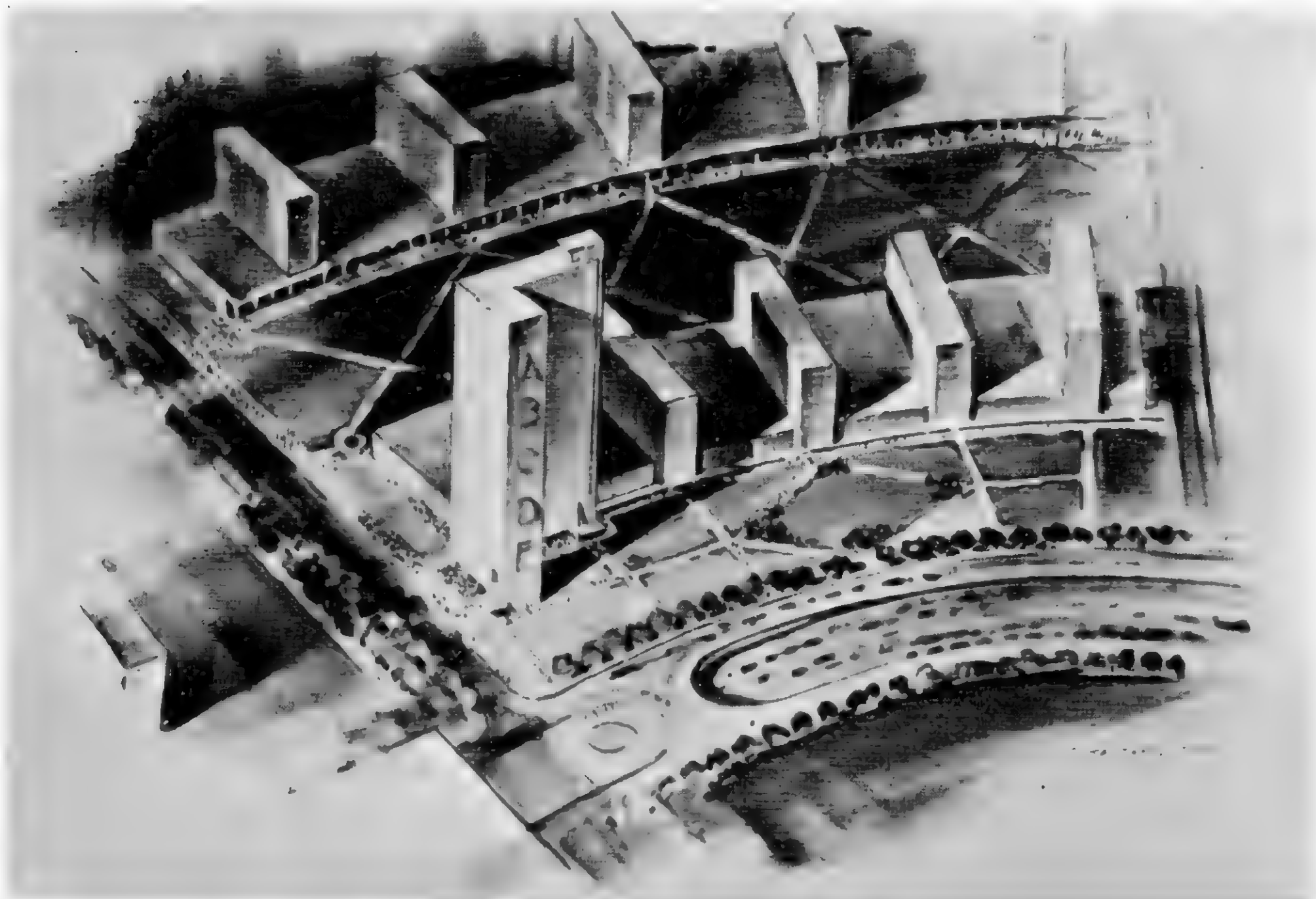
* The Theme music was composed by William Grant Still; the words of the Theme Song by Al Stillman; narration by H. V. Kaltenborn. The orchestra was assembled and directed by André Kostelanetz; the pictures were directed by Fred Waller.

Seldom, if ever, has such an entrancing vista been created by man. Visitors will never forget it, symbolical as it is of the interdependence of man with his fellow and of humanity's age-old quest for knowledge, increased leisure and happiness. Just

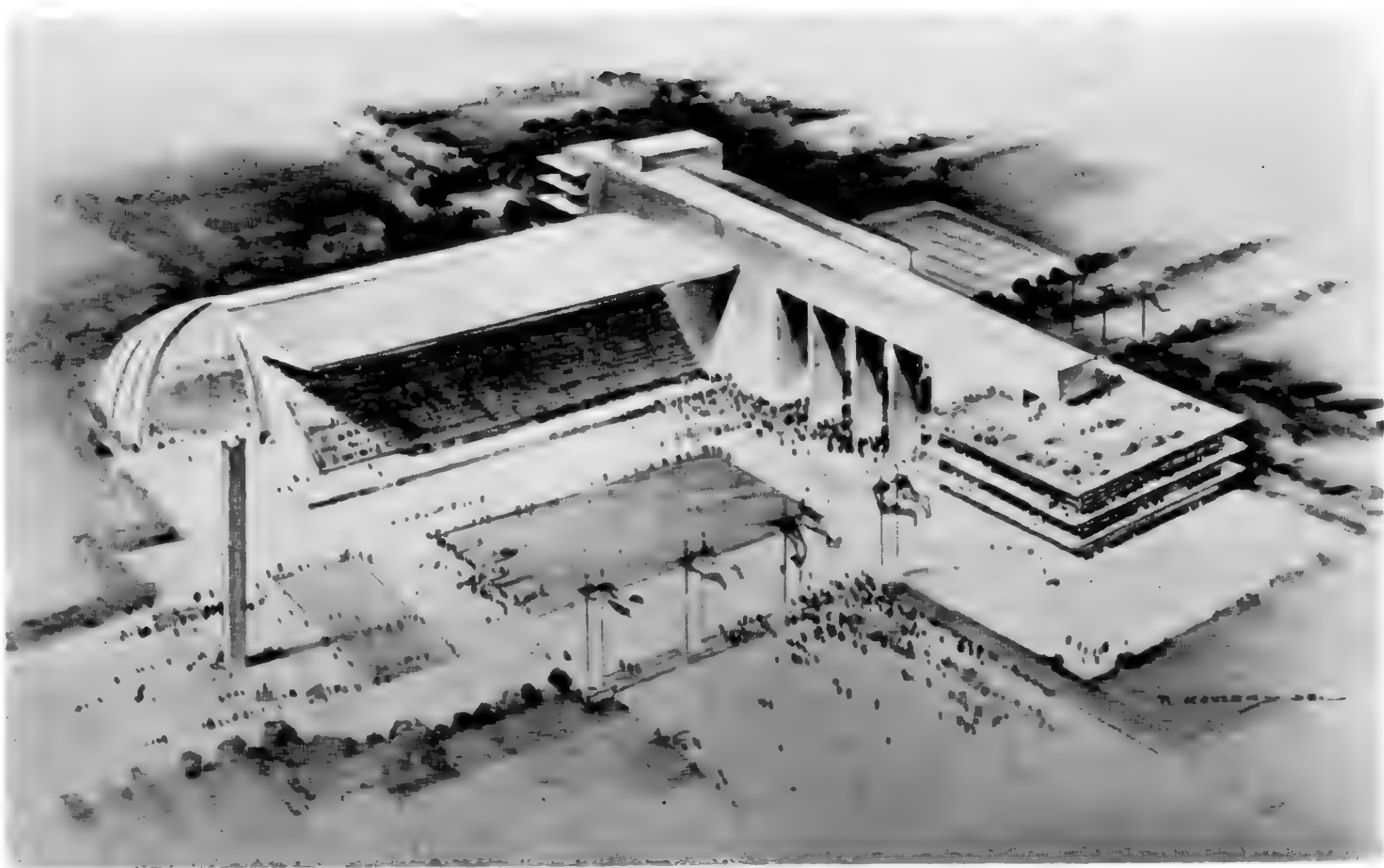
as each of the seven focal exhibits summarize and dramatize all of the exhibits in its zone, so the Theme Exhibit serves to integrate the focal exhibits and the entire Fair. Taking the latest ideas and developments which seven focal zones exemplify, the Theme Ex-



A SEGMENT OF TOMORROW'S CITY—Shipping area.



ANOTHER SEGMENT, of interest to all women, the Shopping Center.



DEMOCRACITY is complete, even to a "Sports Arena."

hibit demonstrates how they may be utilized to the best possible advantage in the City of Tomorrow. Thus the exhibits at the Fair are not merely museum pieces but rather vital elements of that complex mechanism which we call modern civilization. The Fair

may help to build the better World of Tomorrow by making its millions of visitors aware of the scientific knowledge and the forces and ideas at work in the interdependent society of today and by demonstrating the best tools that are available.

ZONING THE FAIR

THE ENTIRE FAIR has been divided into zones, each one of which is devoted to the exposition of some highly important phase of modern life. These zones radiate from and are dominated by the Theme Center of the Fair, which in its Theme Exhibit dramatizes the interdependence of mankind in "Democracity," symbol of a planned and integrated garden metropolis of the World of Tomorrow. The establishment of these zones or areas has resulted in the creation of a series of smaller fairs within the great Fair itself. This development enables the visitor to escape, for the first time, much of the mental confusion and the physical exhaustion which have invariably hindered his previous attempts to see and understand a great exposition. This is a most important departure in the planning of fairs. The New York World's Fair has made it easy for you to see and understand many of the most

important factors in contemporary civilization so that you will come to realize the inter-relationships and the interdependence of them all.

The Fair is divided into seven geographic and thematic zones. Two of the Zones, Amusement and Government, do not have Focal Exhibits; there are also two Focal Exhibits which, because their related exhibits are housed in but a single building, do not have any corresponding zones. The zones and focal exhibits, in alphabetical order, are: Amusement, Communications and Business Systems, Community Interests, Food, Government, Medicine and Public Health, Production and Distribution, Science and Education, and Transportation. For each of them there is a separate editorial section. The reader may observe, after an examination of the list, that there are many important aspects of life in modern society that

seem to have been neglected. But the Fair has included exhibits of many of the other important interests of modern man. Lack of the necessary space in the proper zone has sometimes caused an exhibit to be placed in a zone to which it has little thematic relationship. This has not been frequent. The official exhibits of the Swedish and Turkish governments are in buildings which they have erected in the Food Zone; the great exhibit of the State of Florida is on the west side of Fountain Lake in the Amusement area; the extensive exhibition of "Masterpieces of Art" is in the Communication and Business Systems Zone. But these are some of the few exceptions to the general zoning plan of the Fair. The Exhibition of Contemporary American Art is in the Community Interests Zone, as is the Temple of Religion. The editorial treatment of each exhibit is found in the text on the zone where it has its physical location; otherwise appropriate cross-references are supplied.

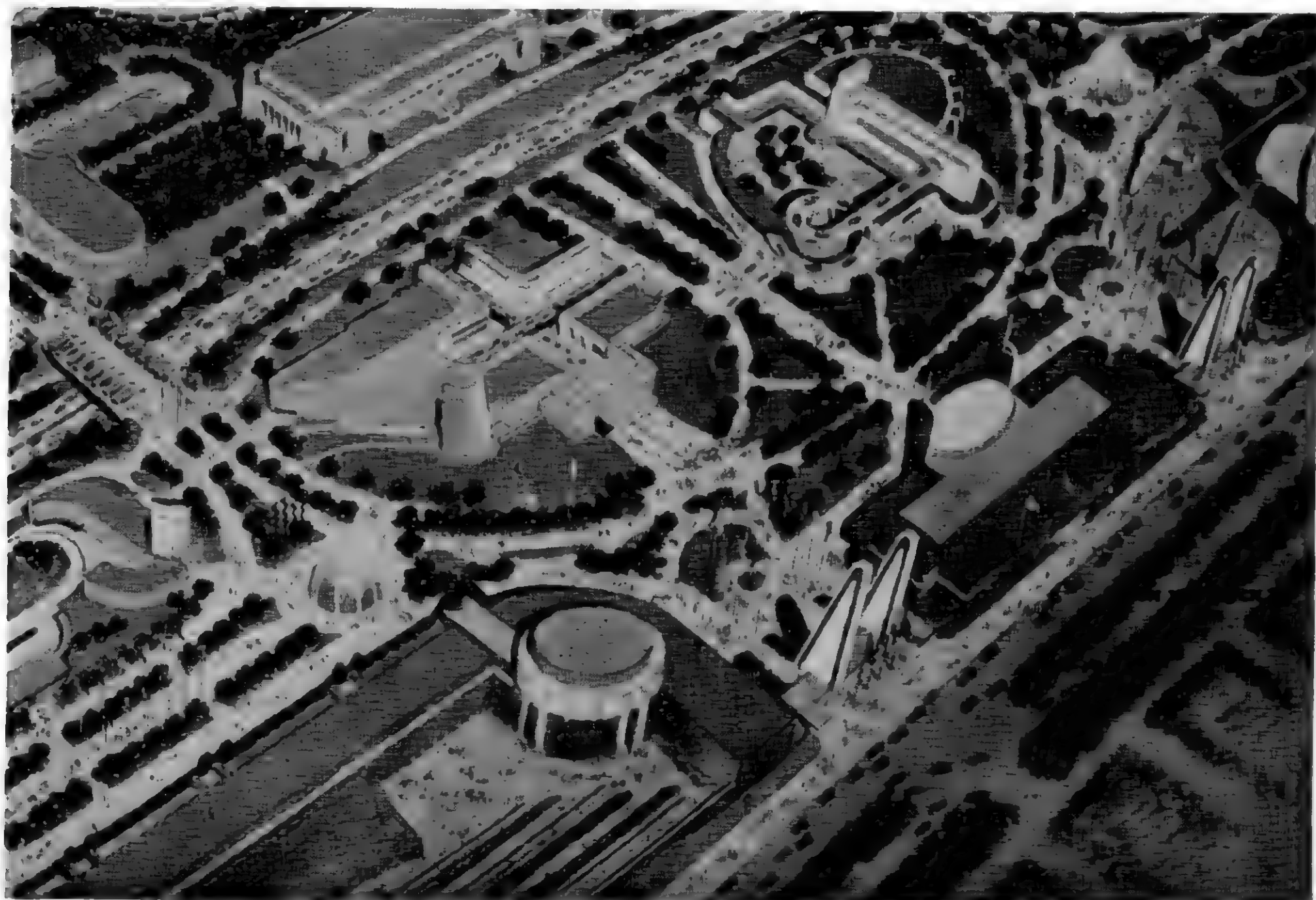
Focal exhibits are non-commercial displays built and operated by the Fair Corporation. Expanding from the focal exhibits and closely related to them are the private exhibits of various institutions, industrial and business enterprises which relate to the sub-

ject of that zone. This system of zoning achieves a general effect of unity and coherence.

The Fair focal exhibits, described in detail in connection with the text on each zone, serve as introductions to the commercial exhibits in each area. Each focal exhibit dramatically portrays the significance of the functions identified with its particular zone.

Thus we see in the zone devoted to Production and Distribution the development of the idea that modern materials, tools and power can be made to accomplish two important things. They vastly increase the supply of goods in the world and lower their cost, so that the average man of today can enjoy standards of comfort and welfare that could not be attained by monarchs in the past. They also free man from the tyranny of endless muscular labor and thereby free his time for the enrichment of his life—for intellectual and for spiritual development.

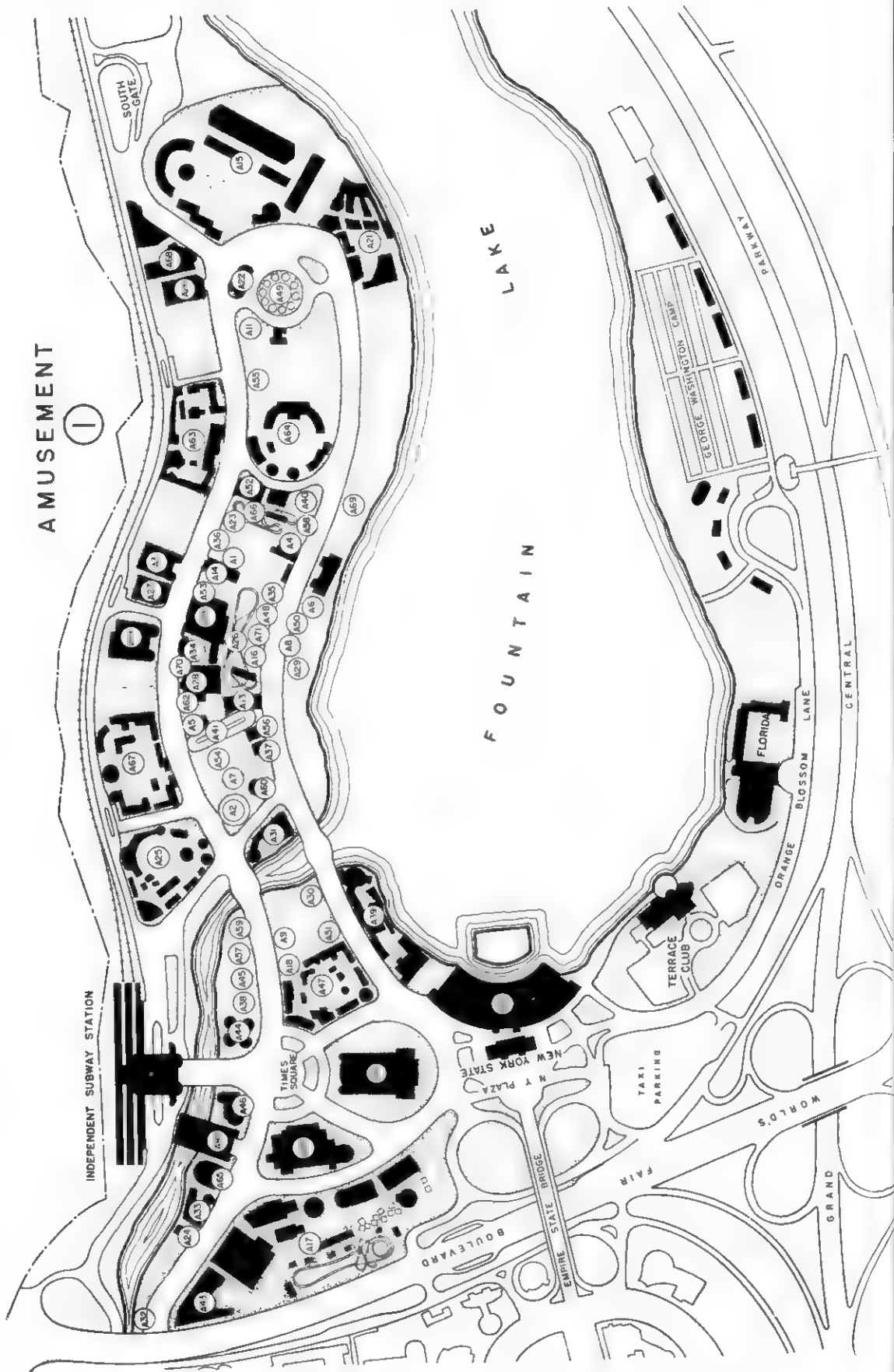
The theme has determined the physical planning of the Fair. Because the theme exhibit and the focal exhibits are important features of the Exposition, they have engaged the attention of some of the best talent and imagination that America has to offer the world.



PANORAMIC VIEW of a section of the Fair.

AMUSEMENT

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AMUSEMENT

"A" IS FOR AMUSEMENT and, in the alphabetical listing of the seven zones of the Fair, it stands first; and amusement comes first in the interests of many of the millions of Fair visitors. Historically, fairs have always been associated with festivals and celebrations. The Amusement area covers 280 acres—an area larger than that of the entire Paris International Exposition of 1937. Here the Fair presents streamlined festivity for the "World of Today" and for the "World of Tomorrow." In many respects it is the most comprehensive collection of thrilling, laughable, and picturesque diversions ever assembled from the far-flung corners of the earth for the enjoyment of the peoples of the world.

Here is centered every type of amusement, the romantic and the realistic, the fantastic and the impressive, the unique and the weird. Here are strange people from remote lands which you have read about: pygmies, for instance, from the dark forests of central Africa, where mysterious rivers flow in the eternal shadow of impenetrable foliage; Ubangi tribesmen from French Equatorial Africa, strange black beings with enormous distended lips; headhunters, too, representatives of the Jivaro and Phantom Indian tribes of Ecuador; fierce savages from Masambo and the Congo; and here you may stare in awe at the giraffe-necked women from Padeung, in the mysterious north of India.

Even the mists of time have rolled away to reveal New York as it was in the "Gay Nineties;" and a quaint English village of

Shakespearean times. You might be on the shores of the Zuider Zee itself as you visit Heineken's little bit of Holland, with its costumed Netherlanders, its windmill, and its typical Dutch fishing boat. Admiral Byrd's Penguin Island brings to you the authentic atmosphere of the Antarctic and Little America, the remote regions of the South Pole, where there is no life save the whale and the birds of the sea—the albatross, the molly-awk, the speckled Cape pigeon and the waddling penguin. All of you who have read Frank Buck's stories and seen his film "Bring 'Em Back Alive," will thrill to his exhibition of more than 30,000 specimens of wild animals and birds. The New York Zoological Society clarifies nature's marine wonders, revealing to you specimens of rare species of deep sea fish, such as Dr. William Beebe saw from his famous "bathysphere." Even a giant panda is shown and the story of her species told. To each and every one of us who at times have been appalled by the incomprehensible magnitude of the universe, the Theatre of Time and Space provides an unforgettable adventure—the illusion of a voyage into the limitless spaces trillions of miles beyond the milky way.

The Fair has no old-fashioned "Midway," the Amusement area being laid out in the form of a great loop, along which exciting



KEY TO AMUSEMENT MAP

- 1—Adm. Byrd's Penguin Island
- 2—Aerial Jew Ride
- 3—Amazon Warriors
- 4—Archery and Hunting Lodge
- 5—Arctic Girl's Ice Tumble
- 6—Artist Village
- 7—Auto Dodgem
- 8—Automatic Photography
- 9—Ballantine's Three Ring Inn
- 10—Bel Geddes' Show
- 11—Billy Rose's Aquacade
- 12—Brasserie Restaurant
- 13—Caruso Restaurant
- 14—Carnegie Restaurant
- 15—Cavalcade of Centaurs
- 16—Centipede
- 17—Chinese World
- 18—China Ball
- 19—China Palace
- 20—Crystal Palace
- 21—Cuban Village
- 22—Doughnut Corp. of America
- 23—Drive-a-Drome
- 24—Enchanted Forest
- 25—Frank Buck's Jungleland
- 26—Giant Roller Coaster
- 27—Giant's Causeway
- 28—Gangbusters
- 29—Hawaiian Village
- 30—Headless Girl
- 31—Heineken's on the Zuider Zee
- 32—Hot House (Borough of Queens)
- 33—Ice Cream
- 34—Jitterbug
- 35—Laf in the Dark
- 36—Laf Land
- 37—Live Monsters
- 38—Living Magazine Covers
- 39—Merrile England
- 40—Meteor
- 41—Midway Auto Race
- 42—Morris Gest's Little Miracle Town
- 43—National Advisory Committee
- 44—National Cash Register
- 45—Nature's Mistake
- 46—New York Zoological Society
- 47—Over the Top
- 48—Over the Top
- 49—Parachute Jump
- 50—Penny Arcade
- 51—Pretzel Shop
- 52—Savoy Ballroom
- 53—Seminole Village
- 54—Serpentine
- 55—Shooting Gallery
- 56—Silver Streak
- 57—Silver Streak
- 58—Sky Ride
- 59—Sky Ride
- 60—Snapper
- 61—Strange as It Seems
- 62—Stratship
- 63—Sun Valley and Winter Wonderland
- 64—Sun Worshippers
- 65—Theatre of Time and Space
- 66—The Bobbed
- 67—Village
- 68—Victoria Falls
- 69—Sons of the American Revolution Building
- 70—We Humans
- 71—Whip
- 72—World's Fair Hall of Music

open-air rides, ingenious spectacles, shows, walk-throughs, villages and sports areas are set amid luxuriant trees and brilliant flowers. At the north end of the loop are theatres, indoor restaurants, auditoria, and the magnificent State Amphitheatre with a seating capacity of 10,000 persons. In the Amusement area dazzling aqua-shows are held, music festivals and concerts, dancing, fireworks, shows, and vast water displays synchronized with light and color and sound—the greatest of their kind ever seen. By day a mosaic of color, by night a veritable fairy land of light with ample facilities for handling more than 350,000 visitors at one time, the Amusement area of the New York World's Fair with its 100 different attractions, has the best claim to being the greatest playground the world has ever seen. The Amusement area is fun—fun for you and for me and for 59,999,998 other visitors.

ADMIRAL BYRD'S PENGUIN ISLAND

HERE THE "LITTLE-OLD-MEN" birds from the south polar regions live on a miniature island in a wide deep pool where they disport themselves diving, sliding, and catching fish, which is their exclusive diet. An Antarctic trail camp with Admiral Byrd's personal team of Eskimo Huskies, all born at Little America, is also shown, as well as the actual "Advance Base" hut—with all original equipment—in which Admiral Byrd lived, alone, buried under the snows of the south polar plateau, throughout the six-months winter night of 1934. Admission 10 cents.

SOMETHING MODERN in merry-go-rounds—the Aerial Joy Ride where you control the zooming cars according to your own will and skill.



AERIAL JOYRIDE

AT THE TOP of a tower, sixteen two-passenger streamlined cars are suspended from a huge ring. As the ring on the tower rotates, the car swings downward or zooms upward according to your own will and skill in manipulating the controls. Admission 25 cents.

AMAZONS IN NO-MAN'S LAND

A WELL-KNOWN CLASSICAL LEGEND comes to life here in the recreation of an exclusively feminine community into which no man was ever permitted to enter. True enough, stalwart Amazons do not stalk militantly over a gigantic, legendary country but pursue the arts and sports of peace in this walk-thru show near the center of the Amusement Area. Grecian enclosures, columns and statuary of ancient design—all roofed with glass—give the proper classical setting for these young athletic women whose sole purpose is to display the harmony and beauty of the perfect feminine physique in action. Dressed as gladiators they perform temple rituals, play games, have contests, and generally show their skill and strength in such activities as archery, discus throwing, wrestling, running, javelin throwing, and dancing. Whatever they do, their acts and manners remain on a high plane of artistic and gymnastic achievement.

ARCHERY RANGE

REPRESENTING a medieval forest, the Archery Range is appropriately landscaped with grassy swards, flowers, shrubbery and trees. Here may be found 28 archery stalls,

each containing one large and one small bow. At varying distances on the range are not less than 24 targets, stuffed animals, small game and fowl. A group of lovely girls, dressed in Robin Hood outfit, teaches the patrons how to use the bow and arrow. Here also is an old-time Barbecue Hunting Lodge where barbecued meats are served. Admission 10 cents.

ARCTIC GIRL'S TOMB OF ICE

CLAD IN AN ABBREVIATED bathing suit, a beautiful girl is entombed in a solid cake of crystal-clear ice weighing 1,400 pounds. Without resorting to legerdemain or any special preparations this young woman is able to remain for long periods at a time in her frigid prison. Special lighting and the clearness of the ice enable you to observe the Arctic Girl closely, and by means of a microphone and amplifiers you may converse with her. Only her ability to produce self-hypnosis makes possible this seeming, icy contradiction.

ARTIST VILLAGE

A GIGANTIC PALETTE adorned with art studies of beautiful models, the Artist Village faces Merrie England. In open studios that face each other a group of artists from many lands practice their art. For a reasonable charge they will reproduce your likeness in silhouette, crayon or oil, and at no cost whatever you may watch them sketch, paint or carve in wood or hew in stone. A life-class is conducted in one of the booths, all of which are decorated with murals in keeping with the special phase of art upon which the particular artist is at work.

AUTO DODGEM

HERE MOTORISTS, actual and potential, who have long been frustrated either by politeness or police regulations, may find a pleasurable release for their pent-up emotion. Some drivers "dodgem" but more "bumpem." Fifty two-passenger "Dodgem" cars provide fun and spine-tingling excitement. The wild ride takes place on a level steel platform beneath a metal ceiling, both floor and ceiling forming negative and positive poles for the operating electric current. It's safe, mad fun. Admission 15 cents.

BALLANTINE THREE RING INN

SEATING 2,000 PERSONS, the *Three Ring Inn* is among the largest restaurants at the Fair. Its main dining room accommodates 1,000 people, the bar restaurant 500, and the cafeteria 500 more.

Located at the head of the Amusement area, the structure is of early American tavern design. A special feature of its construction is a cornerstone of reinforced concrete with windows, protected by burglar-proof glass and other devices, which enable you to see on display the 5,000 new one-dollar bills which will be distributed to charity when the Fair closes, each person eating at the Inn being entitled to a vote for his or her preferred charity. The charities getting the most votes will participate in the fund.

The dining room provides a large string ensemble, a male octette, and soloists. In the bar restaurant, Herr Louis and the Hungry Five of radio fame are featured. Here also community singing provides fun for all. The Inn is under the direction of Egbert Eidel and May Eidel, famous exposition restaurateurs.

BEL GEDDES' MIRROR SHOW

KNOWN THE WORLD OVER as an industrial designer of distinctly serious intent, Norman Bel Geddes here takes a vacation and turns his talents to the lighter side of life. By the adroit use of mirrors—made of glass, transparent on one side and reflective on the other—in a circular room thirty feet in diameter, a single dancing girl appears to be a whole chorus of World's Fairettes. Six hundred people are able to see the show from three levels through the transparent-reflecting glass walls, which repeat the image at least sixty times. Admission 15 cents.

THE BENDIX LAMA TEMPLE

SOME OF THE ARCHITECTURAL SPLENDOR of the East appears in this authentic replica of the Golden Pavilion or Holy Potala-Su in the city of Jehol. It was there, 130 miles northeast or Peiping, where the Manchu dynasty emperors spent their summers, and though the palace may not be as grandiose as the famed crimson-colored Potala of Thibet, it is equally beautiful. It was built

in 1771 by the Manchu emperor Ch'ien Lung, on his sixtieth birthday, in commemoration of the return from the Volga region of a lost Chinese tribe. The replica was brought to this country by Vincent Bendix, aviation authority, who organized an expedition under the leadership of Sven Hedin, famed Swedish archeologist, in order to find the finest example of a "Potala." Every part was made by Chinese workers in China and shipped to this country in sections. There is a small charge of admission to this educational and religious exhibit, which includes such art treasures as the Laughing Buddha and Gautama Buddha. Some of the proceeds will go to the Committee for Relief of Chinese War Orphans.

BILLY ROSE'S AQUACADE (AMPHITHEATRE)

IN THE MARINE AMPHITHEATRE on Fountain Lake, famous Broadway Billy Rose stages his "Million Dollar" Aquacade, starring Eleanor Holm in a brilliant "girl" show of spectacular size and content. Here you witness one of the most enchanting panoramas of all time. The dancing ballet goes through its routines, the water ballet weaves nymph-like figures in the crystal depths, Olympic diving champions flash through the air, and Aquabelle Holm exhibits her allure to the accompaniment of orchestral music harmonized with multi-colored lights.

Seating 10,000 people, the Amphitheatre looks out over the water toward a stage 200 feet deep and 311 feet wide, while between the two a water-curtain aglow with color forms a spectacular, filmy barrier. Eight thousand gallons of water a minute pour into the making of the man-made Niagara which stretches 260 feet and rises 40 feet in height. Four pumps operate to keep it suspended in space. Two hundred and fifty 2,000-watt lamps and sixty-four 4,000-watt lamps are placed at the front of the roof over the Amphitheatre. On each side of the stage, ninety-six 2,000-watt lamps are used for side lighting effects, while eight 150 ampere arc lights provide the sources of color.

The cascade curtain goes into action the moment the gates of the Amphitheatre are opened, casting its misty veil over the stage. Then, when the signal is given, an unseen hand pulls a switch, the wall of water drops, revealing the pageantry of the show in all its magnificent beauty. Indeed, the world has been searched to find the most graceful dancers, the best singers, the most fetching

mermaids, virile "mermen," and an amusing variety of actors to the shores of Fountain Lake to support Miss Holm in her greatest show. Admission 40 cents.

BOBSLED

IN THIS SPECTACULAR RIDE of "The Flying Turns" (Norman Bartlett, designer and operator) visitors hurtle at terrific speed down a banked runway reminiscent of a real bobsled course. Some of the turns are taken at a stomach-jolting ninety-degree angle, the sleds being held to their course by centrifugal force. Admission 25 cents.

BRASS RAIL, INC.

IF YOU HAVE a yearning for a roast beef sandwich, you need only drop in at any one of the four restaurants operated by Brass Rail, Inc. These restaurants are located in the Communications Building, the Food Building and the Metals Building, as well as in the Amusement area. Both table and counter service are provided.

CARUSO RESTAURANT

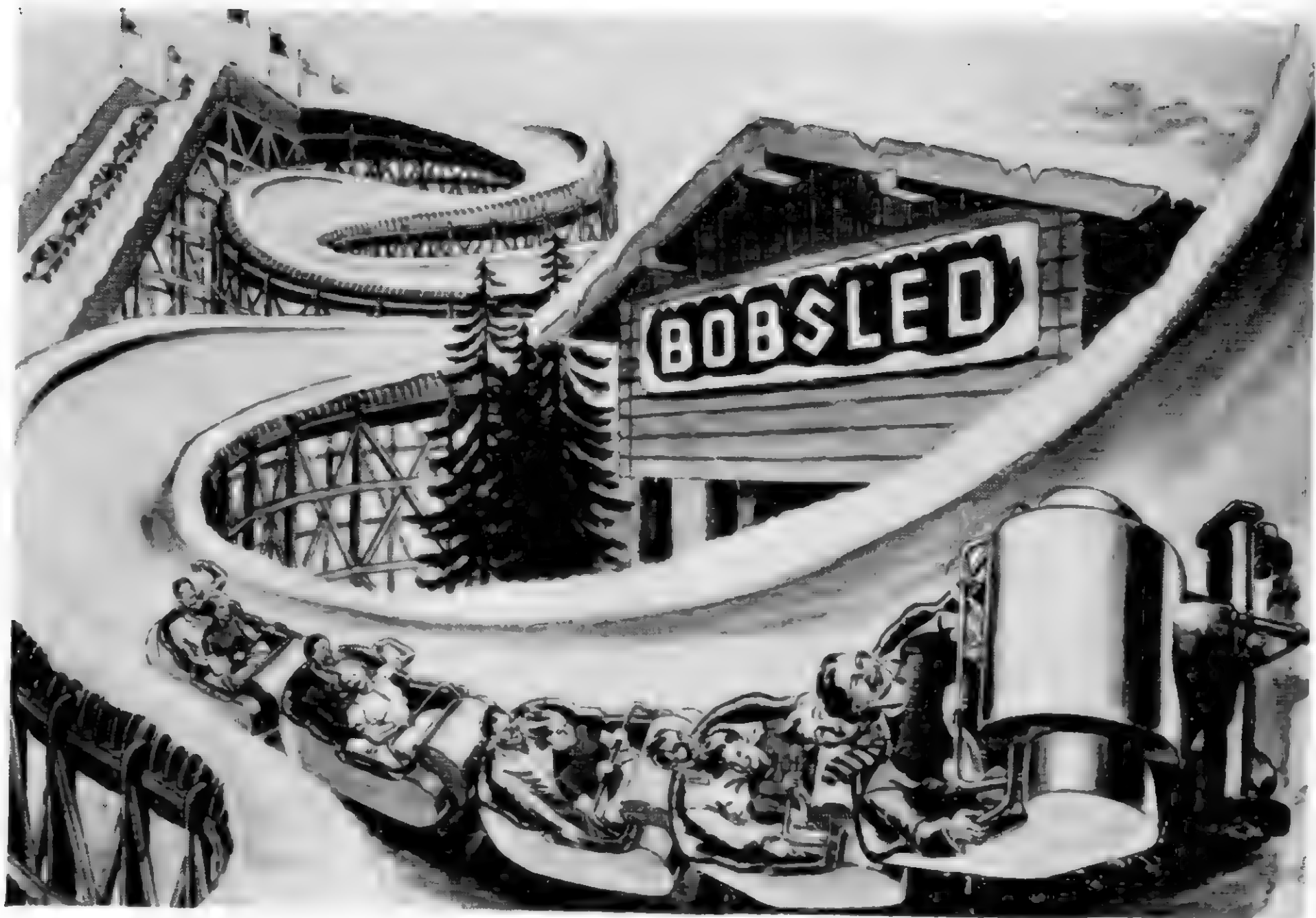
IN THIS ULTRA-MODERN RESTAURANT in the Amusement area, with a seating capacity of at least three hundred people, Italian food and wines are served in the same skillful and attractive manner as in the company's several branches in New York City.

CAVALCADE OF CENTAURS

THE GREATEST SHOW of horsemanship ever presented to the public in one place is featured at this international rodeo, under the all-embracing banner of the CAVALCADE OF CENTAURS. Men and horses from Arabia and South America, from Siberia and Texas, in fact, from nearly every country on the globe, appear in stellar groups with all the dash and color of their native habitat. Superbly able riders and the handsomest of animals exhibit their skill and daring on the tanbank arena which is the hub of the six and one-half acres of ground occupied by these equestrian entertainers.

Here are exhibitions of army riding, sharpshooting, "monkey-drills," bull-whip manipulations, horse comedy, knife and ax throwing, trick and fancy roping, trick and fancy riding, Indian dancing, whirling dervishes and tumbling. The best horsemen from the cavalry units of the United States, France, Italy, England, as well as the Don

A THRILLING
RIDE — bob-
sledding in the
Summer is a
relatively new
experience.



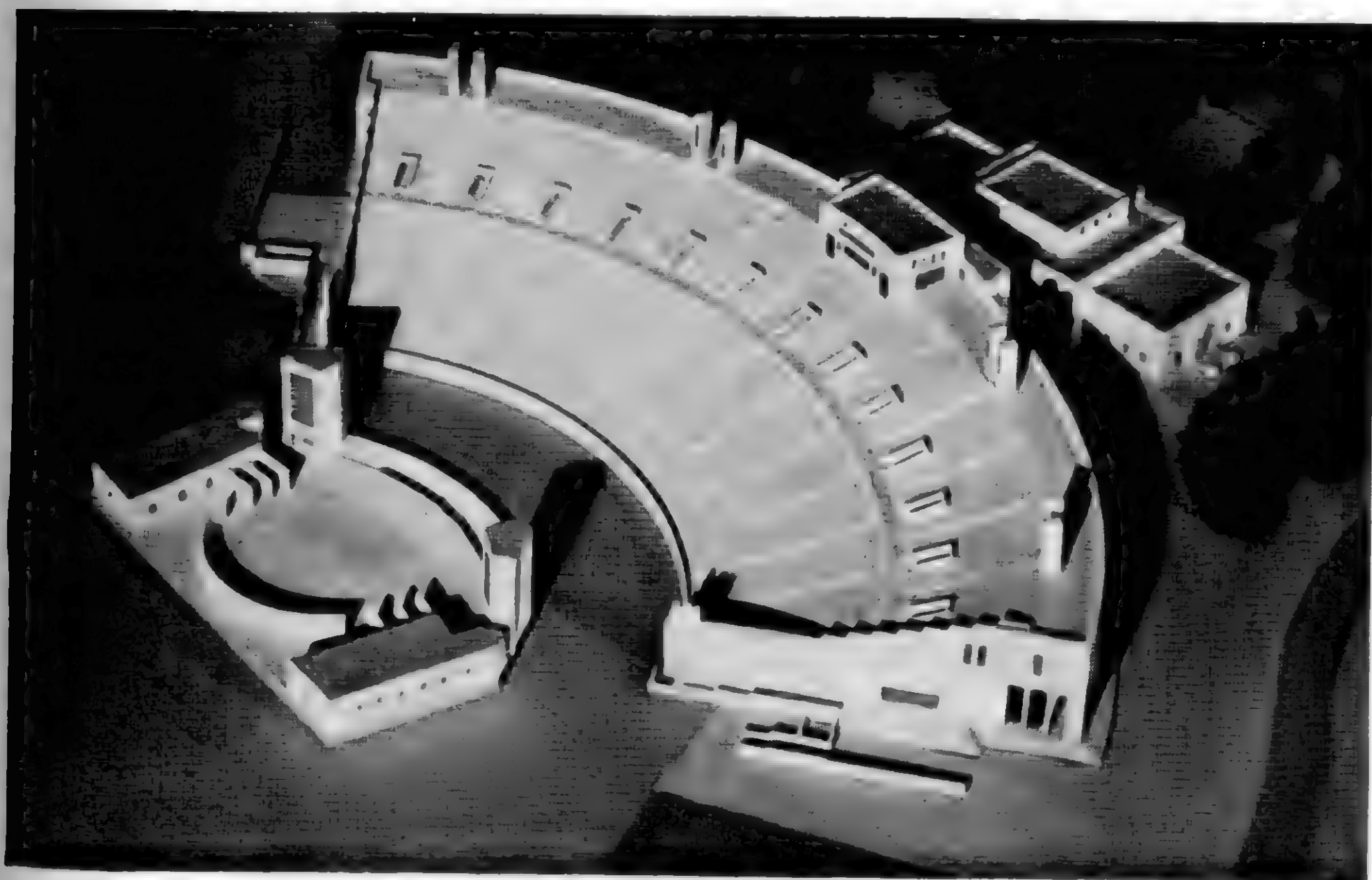
Cossacks, Bengal Lancers and Canadian Mounties display their skill and magnificent animals. American cowboys and cowgirls give their best in a show of bucking horse riding, steer bulldogging and vault drags. Besides these thrilling performances there is to be seen a large "Forty-Niner" camp, restaurant and bar; a Wild West street; and the housing quarters for cowboys and cowgirls, the stables and pens for livestock, and the exercising areas.

CENTIPEDE

THIS RIDE IS A combination of the sensations derived from a bucking bronco, loop-the-loop and the eruptions of Mt. Vesuvius—all rolled into one hilarious trip.

CHILDREN'S WORLD, INC.

COVERING SIX ACRES bordering on World's Fair Boulevard in the general exhibits sec-



THE AMPHI-
THEATRE
where Billy
Rose's Aquacade
entertains 10,
000 persons at
each show.

tion of the Amusement area, the aptly named Children's World provides for the future citizens of the "World of Tomorrow" a domain devoted solely to their interests. Here the buildings make use of glass, natural woods, bright colors, and shining metals. Fantastic trees and flowers with green rubber leaves, cork branches, wire stalks, and metal blossoms help to create a highly imaginative realm which, though designed principally for entertainment, is suffused with educational values.

Like the great Fair itself, the area has as its central exhibit, the "Trip Around the World," a vast geographical display whose many amusement devices dramatize the interdependence of young Americans with the youth of other lands. Here GIMBEL BROTHERS' miniature streamlined trains traverse settings reminiscent of many parts of the world. The children may make the usual side trips, sailing in small boats on the waterways of Holland and on the Italian Lakes, or travel by burro to the crater of an active Hawaiian volcano and through an Indian Village on a Mexican mesa. They may visit with Eskimos brought here from

the rim of the Arctic Circle, and in a cave of simulated ice listen to the tales of Eskimo Dave Irwin, the 27-year-old Arctic adventurer who crossed the top of the world on foot and alone. This exhibit features Eskimo families, their dogs, and their crafts.

Of interest to every child is R. H. MACY & COMPANY'S Toyland, for here is the largest collection of toys ever exhibited under one roof—the toys of yesterday, today, and tomorrow. Housed in a nearby structure of regal aspect, Titania's Palace affords an attraction that no youngster should miss. Imported and displayed by the *New York Visiting Committee of the State Charities Aid Association*, this tremendous doll house, with its sixteen rooms filled with miniature antiques, was constructed by Sir Nevile Wilkinson several years ago and first opened to the public by the Dowager Queen, Mary of England.

In the heart of the Children's World GEORGE HAMID presents a one-ring circus adapted from the French provincial tent show. Seven acts are given continuously from 10:00 A.M. to 1 A.M. in a miniature, air-conditioned arena seating 1,500. Each



THE CENTER FOR ALL CHILDREN
CHILDREN IN YEARS • CHILDREN AT HEART

show runs one hour and fifteen minutes, with a change of program three times daily.

Here the younger generation is instructed in the habits of their furred and feathered friends by performances that reach the highest standard in children's entertainments. Bella Brengk and her Golden Horse, assisted by 12 girls and three horses, pose as living statues, all gilded in bronze. Ruth Mix, daughter of Tom Mix, is featured with Tony, Jr., the "Western" movie hero's beloved horse. A troupe of baby elephants frolic in the sawdust ring, and other acts display trained birds and cats and trick ponies. There are clowns, bareback riders, magicians and acrobats to enchant the children who flock into this little "big top."

Other amusement features are a pet show, where every type of pet is displayed, a merry-go-round, kiddie-go-round, kiddie whip, kiddie auto ride, kiddie sailing ships, and various games which test the children's skill.

Adequate food facilities include a milk bar in a Dutch windmill; an Hawaiian grass hut, where pineapple and orange juices are served; and a Mexican adobe cabin, its specialties hamburgers and frankfurters hot from the griddle.

The Guide service operated by the Children's World, Inc., enables parents to place their children in the hands of well-trained conductors. At the end of the tour the children enter a playground, remaining there under competent personal supervision until their parents have returned from their own tour of the Fair.

In these exciting six acres the slogan of the Children's World—"The Center of All Children—Children in Years, Children at Heart"—becomes a vivid reality.

CHILDREN'S WORLD RESTAURANT: Patrons of all ages discover a completely satisfying menu at reasonable prices at the restaurant in the **CHILDREN'S WORLD**. Young gourmets in particular are fortunate enough to find here a gastronomic paradise such as they undoubtedly have never entered. They must not expect lobster thermidore or crêpe suzettes, but if in a mood for plain wholesome food, well cooked, they will not be disappointed. The Borden Company operates the restaurant and features many of the products of several of the greatest food concerns in the country. Even the equipment is appropriate, for here are high-chairs, medium chairs, coverall bibs, and special spoons for infants who like to clutch their utensils full-fisted.

On a diminutive stage, young people put on a floor show and provide entertainment for other youngsters and their parents.

CONGRESS OF WORLD'S BEAUTIES

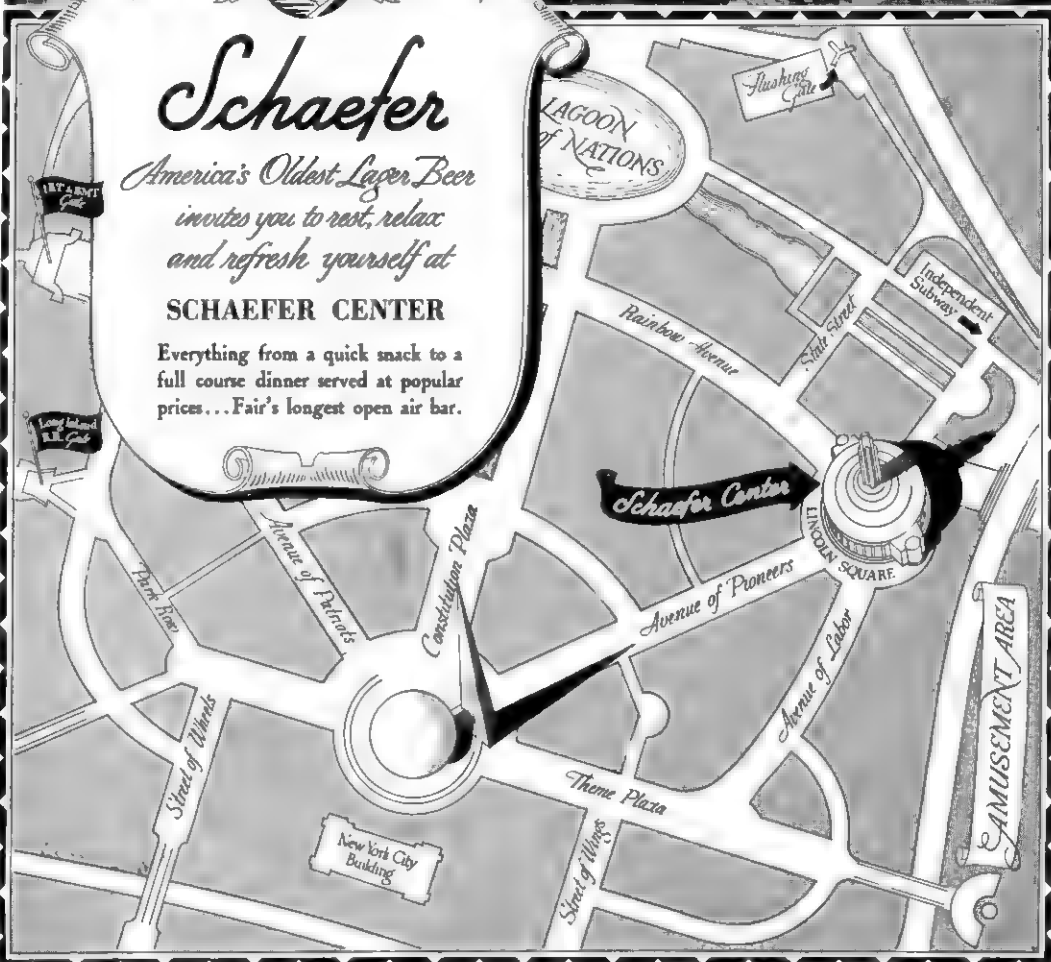
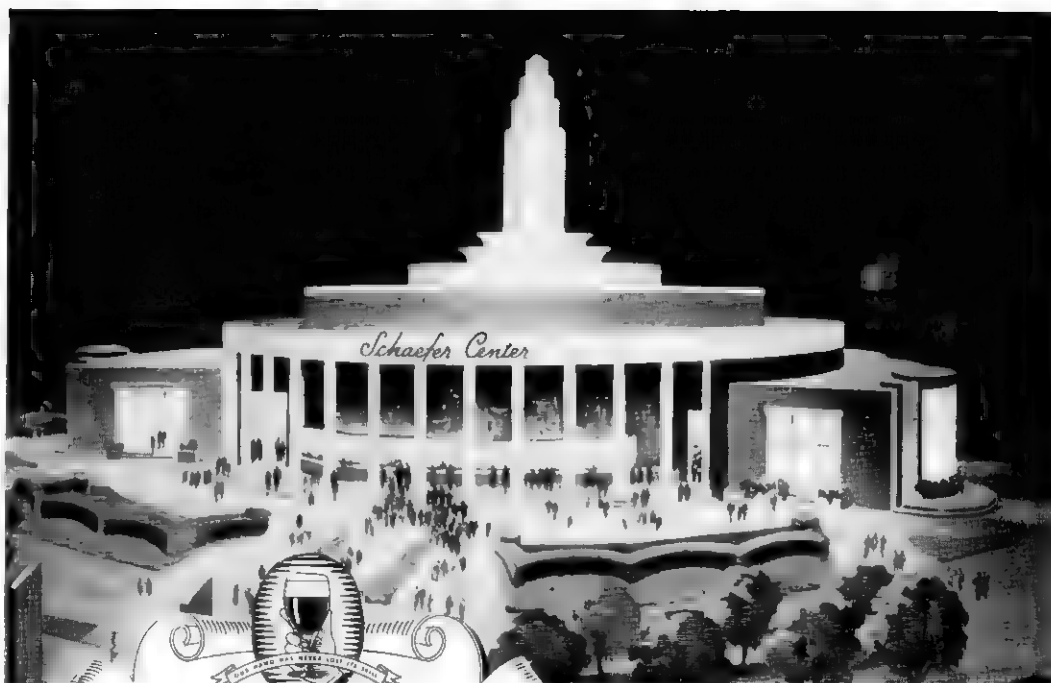
NTG IS A SYMBOL well-known in the entertainment world, and here Nils T. Granlund presents the essence of his experience and showmanship in a tribute to the body beautiful. In a huge outdoor enclosure, fashioned into a formal garden and woodland, there is room for several thousand people to view the devotees of health through sunshine. The "Midnight Sun Club" is an outdoor theatre seating 1,500. The stage represents an ancient Aztec Indian Temple upon which two hundred performers, including sixty of the most fetching show girls, give four to six shows a day—performances designed in the style of the most entertaining of nightclubs. In assembling the cast and preparing these various spectacles NTG has had the expert advice of such showmen as Earl Carroll and Busby Burkley.

CRYSTAL PALACE OF 1939

ONE OF THE ONLY landmarks of the past in a great expanse of ultra-modernity at the Fair is the Crystal Palace of 1939, a museum of amusement dedicated to the changing modes and manners of the last 100 years. It presents the highlight attractions of past American Fairs in the manner of an old-fashioned Family Album, with the various period exhibits appropriately designed.

Pretty girls, popular songs, fashionable costumes, ballad signers and barkers are presented as recurrent features of Fair entertainment. Changes occur in taste, costumes, scenic design and technical methods—basic formula of entertainment illustrated in the two theaters housed in the Crystal Palace itself. One of these is designed as a 19th Century music hall and presents attractions and personalities which proved sensational to Fair visitors from 1853 to 1892, while on the second stage is shown the evolution of 20th Century entertainment.

Particular emphasis is laid upon the personalities of the great Fairs of this country. The first American exposition, 1853, introduced General Tom Thumb, the renowned midget, Jenny Lind of nightingale voice, and



the Siamese twins, all closely associated with the name of P. T. Barnum. The Philadelphia Exposition of 1876 presented "Cochetta," the female baritone. Sandow, the strong man, appeared at the Columbian Exposition in Chicago in 1893, a Fair which also presented the famous "Beef Trust," a daring group of burly chorus girls. On the same occasion appeared Little Egypt.

"Have you seen Stella," was a laugh-provoking greeting at the Panama-Pacific Exposition in 1915 in San Francisco, and referred to a fantastic painting of a woman who seemed to be alive. More recently Fairs have publicized names still fresh in the mind of the public.

All the facts mentioned above are part and parcel of the Crystal Palace of 1939. The building is an exact, smaller-scale replica of the famed glass palace of 1853. Philip Gelb, artist and designer, conceived the idea expressed by the theme slogan of the Fair palace: "Yesterday and Today at the World of Tomorrow."

Within this glass and iron structure are many others attractions. The tintype photographer is on hand to portray visitors as they would have looked in 1853, 1876, 1893 and 1915. The mustachioed soda fountain clerk dispenses the soda delights of bygone eras; the Saturday night scrub in the tub is shown; and the printed program is in the form of the *Police Gazette*. As a finale to this looking-back, which includes also dramatic and colorful parades, are the glimpses afforded of the amusement attractions of tomorrow. Admission 25 cents.

CUBAN VILLAGE

UNDER OUR OWN northern skies this authentic reproduction of a Cuban Village transports you magically to softer climes. Here native Cubans lounge in the streets, pretty señoritas peer from windows. A group of Cubans perform the exotic Yanego rites, which date back to the era of the aborigines. A typical Cuban restaurant features native food and rumba dancing, and here is an exact replica of "Sloppy Joe's" famous Havana bar.

Puppet shows, colorful fiestas, and pageants add glamour to the show. Admission 25 cents.

DRIVE-A-DROME

THRILLS AWAIT YOU on this 70-foot wide circular drive. The bowl with its 10-foot banked rim, revolves on a steel-supported,

inside track, providing fun and excitement for spectators as well as participants. Admission 25 cents.

ENCHANTED FOREST

ALL THE STORIES of mythical and ghostly beings you have ever read are recalled to mind when you visit Tony Sarg's Enchanted Forest, for here is a miniature illusion show depicting a realistic woodland scene, with sound and polarized light creating eerie, fantastic effects. Admission 25 cents.

FLORIDA BUILDING

The Florida Exhibit, located on the west shore of Fountain Lake in the Amusement area, is described in the text on the Government Zone (see page 122).

FRANK BUCK'S JUNGLELAND

FRANK (BRING 'EM BACK ALIVE) Buck has made his greatest capture. He has brought the whole jungle back alive to the Fair. Here are thousands of rare specimens of wild life from the jungles penetrated by this animal expert. From the interior of the Malaya Peninsula he brought *attap* roof thatching and rattan floor covering to make his jungle hunting camp an authentic replica. Here are 1,000 rhesus monkeys living on a miniature mountain reminiscent of the country surrounding some ancient temples of India. There are many specimens of chimpanzees, gibbons, orangutans, baboons and other apes.

Gorgeously plumed birds from every tropical clime have been captured for Frank Buck's Jungleland, where birds of paradise, Himalayan pheasants, ostriches and tiny exotic humming birds add their chirps to other sounds of the jungle. And of course there are rhinos from Africa, Indian elephants and their pigmy African cousins, tigers, black panthers, leopards and lions, man-eating sloth bears, a colony of mouse-deer, the smallest deer in the world; and a pool with twenty-five seals.

Apart from the jungle camp inhabited by native hunters, *shikari*, there is a special feature exhibit of trained animals where it is shown to what extent savage beasts can be "educated." Stars of the trained animals are Jiggs, a 5-year old orangutan, Minnie, the elephant jitterbug, and the three elephant sisters, Trixie, Cutie and Maude. Admission 25 cents.

GANG BUSTERS

THE PERSONAL EFFECTS of the notorious John Dillinger, Pretty Boy Floyd, Baby Face Nelson and other criminal "worthies," who inevitably came out "second best" in their fight against law and order, are on display in the "Gang Busters" Exhibit, a dramatic portrayal of the crusade against crime. Supervised by Phillips H. Lord, originator of the radio program of that name, the Exhibit includes crime fighting equipment of outstanding police forces in America. Here living models are used to demonstrate the persistent fight of the nation's police against the underworld. The details of modern equipment such as tear gas, bullet-proof glass, two-way radio communication, lie detectors and alarm systems are shown in operation to the layman for the first time. Admission 25 cents.

GIANT'S CAUSEWAY

A REAL BIT OF Old Ireland is brought to the Fair in the form of the Giant's Causeway whose high facade represents the almost miraculous columnar rock formation of the original off the Irish coast. Striding the entrance is a huge figure of Finn McCoul who, the legend tells us, built the Causeway to facilitate his journeys to Scotland. This is a wonderful spectacle including the famous Honeycomb, Loom, Organ, and Wishing Well built from actual stones brought from the Causeway, with real waves breaking on the shore. Included in the exhibit is a replica of the Blarney Stone and the famous tower of Blarney Castle in County Cork, and an old Irish village where you may purchase real souvenirs—Bog Oak, Belleek China, and Connemara marble.

GIANT

SAFETY ROLLER-COASTER

IF YOU STEP a little closer you will get the words of the "Thrill-Makers of America," Harry C. Baker and Harry G. Traver: "This roller-coaster is bigger, faster, steeper, more thrilling than any ride at any previous fair. It is twice as large and carries twice as many people as the roller-coaster at the Chicago Century of Progress Exposition which made women shriek and strong men tremble." Occupying 42,000 square feet of space in the center of the Amusement area, the Giant Safety Roller-Coaster is 3,000 feet long, 70 feet high and has eight dips, the steepest of which is almost a 60 degree grade. Three trains, each seating 24 persons, are operated constantly. The maximum speed is 70 miles an hour, but you can hear Mr. Traver assure you that "It is absolutely safe." Admission 25 cents.

HEINEKEN'S ON THE ZUIDER ZEE

HERE IS A GENEROUS bit of Holland, even to a windmill, a fishing boat, Netherlanders in Dutch costumes and wooden shoes, and an exact replica of Heineken's Dutch tavern on the Zuider Zee. Within the tavern you may order foods, drink famous beer or wines, and listen to orchestral music.

INFANT INCUBATOR COMPANY, INC.

HOUSING the Infant Incubator, this Building (Skidmore and Owings, John Moss, associate; architects and designers of in-



"TISH-U-KNIT" SWEATER

STYLE W-1939... DESIGNED FOR SMART WEAR AT THE "WORLD'S FAIR" -- AND ANYWHERE. OBTAINABLE AT LEADING FASHION SHOPS EVERYWHERE -- AT \$1.98

IDEAL AS "WORLD'S FAIR" STYLE - SOUVENIR

STYLE FOLDER "W" FREE ON REQUEST

FOR NAME OF NEAREST SHOP, PLEASE WRITE TO
OLYMPIC 1372 BROADWAY, NEW YORK

terior) is the most modern structure ever built for the care of premature babies. The exterior is decorated with a ten-foot high, 1,000-pound statue—a reproduction of the famous Bambino Della Robbia. The favored babies are viewed through large glass windows that frame the incubator and an adjoining nursery. In an exhibit room nearby everything pertaining to baby care and hygiene is displayed. Another feature of the Infant Incubator is a garage which houses a specially designed incubator ambulance, equipped with oxygen tank and apparatus for oxygen therapy. For convenience of visiting doctors who desire to study Dr. Couney's methods, a covered porch-reception room is provided. More than 8,000 babies here and abroad have passed the first weeks of their lives in Dr. Couney's incubators, which have the approval of medical societies and hospitals. Admission 25 cents.

JITTERBUG

SIX WELL-UPHOLSTERED and attractively decorated cars, designed to represent turtles



LIFE SAVERS PARACHUTE TOWER—
parachute jumping with happy landings
assured.

travel with an undulating motion around a circular, single-rail track. Power is furnished by motors installed in the individual cars, the track being supported on steel angle frames riveted together and mounted on piers. Admission 25 cents.

LAFF LAND

THE FACADE of the Building is embellished with spectacular lighting effects, color and action. Here a spiral tower of light surmounts an overhanging porch, the front of which is paneled with grotesque scenes—a mechanical laughing man, a mechanical musician, dancing ghosts, climbing frogs and monkeys. In the interior, a stage with four terraces sloping toward the audience is used for a procession of fantastic and amusing figures. Stunts by clowns and employees are supplemented by the actions of the flying phantom ghost. A mechanical barking dog with a tin can tied to its tail runs across the stage. Here is an electric drinking fountain, controlled by a photo-electric cell. Other features are a theatre auditorium with electrically operated trick seats, each seat fitted with compressed air for emergencies, a walk-through, trick zoo, special rooms and a house of mystery. Admission 25 cents.

LAFF IN THE DARK

A MYSTERIOUS LAUGHING ride which takes the passengers through dark passages crowded with romantic, startling and amusing stunts. Admission 15 cents.

LIFE SAVERS PARACHUTE TOWER

ELEVEN GAILY-COLORED parachutes operated from the top of a 250-foot tower, enable visitors to experience all the thrills of "bailing out" without hazard or discomfort. Each parachute has a double seat suspended from it. When two passengers have taken their places beneath the 'chute, a cable pulls it to the summit of the tower. An automatic release starts the drop, and the passengers float gently to the ground. Vertical guide wires prevent swaying, a metal ring keeps the 'chute open at all times, and shock-absorbers eliminate the impact of landing. One of the most spectacular features of the Amusement area, this is also a type of parachute jump similar to that which the armies of the world use in early stages of training for actual parachute jumping. Admission 40 cents.

LIVE MONSTERS

IN A BUILDING whose exterior is covered with bamboo, Clif Wilson's show exhibits ten or more giant pythons, from 18 to 30 feet in length, and approximately 150 smaller specimens of various rare snakes—cobras, kraits, mambas, and lizards. The specimens are contained in tanks, pits, cages and glass cases, and the visitor can view them with the utmost safety. Admission 10 cents.

LIVING MAGAZINE COVERS

JACK SHERIDAN'S eight-minute show presents beautiful girls in person, whom the artists for magazine covers have made nationally famous. The show is accompanied by music and trick lighting. Titles identify the magazines represented. Admission 15 cents.

MAYFLOWER DOUGHNUT CORPORATION

The company operates two restaurants, each of which combines restaurant and lunch-counter service for from 500 to 800 persons—one in the Science and Education Building, the other in the Amusement area. Food served consists of light sandwiches, waffles, griddle cakes, frosted doughnuts, coffee, and milk.

MERRIE ENGLAND

HERE IS A FAITHFUL reproduction of an old English Village, its exterior wall simulating the Tower of London, its main entrance resembling that of Hampton Court. Occupying more than an acre of ground on the shore of Fountain Lake immediately to the left of the Amphitheatre, the village consists of crooked streets, village greens, quaint inns, grim castles, and picturesque people. Reproductions of Shakespeare's House, the Cheshire Cheese, the Jolly Mermaid, the Old Curiosity Shop, and the John Harvard House, furnish an authentic background representative of Merrie Old England. And here you may enjoy historical pageants, Punch and Judy shows, Welsh Choral singing, and entertainment on the village green. Condensed versions of Shakespearian plays are given in a replica of the Globe Theatre where they were originally produced. Numerous shops offer souvenirs, novelties, and other merchandise for sale. Eating and drinking places include "pubs" and inns. Admission 25 cents.

THE METEOR

THE METEOR is another dare-devil ride, invented and managed by Tornado Smith. Within a nearly spherical receptacle the thrill-seekers ride at right angles and seem to defy Newton's law of gravity in perfect safety. Admission 15 cents.

MIDGET AUTO RACE

A SAFE AND SOUND way for the speed-lover to step on the gas is offered at this auto racing track. The cars, two feet high, are propelled by powerful gasoline engines. A checkered flag drops, a gong sounds—and away they go. The highly banked track eliminates any danger of the cars tipping over. A flat tire means merely getting into another car—no wait and no bother. Admission 15 cents.

MORRIS GEST'S MIRACLE TOWN

MORRIS GEST'S Little Miracle Town, occupying 36,000 square feet, was brought over from Europe by a specially chartered ship. A miniature community, complete in every detail even to the diminutive organ in the church, its one hundred and twenty-five midget inhabitants have their own tiny restaurant, their city hall, their own theatre, art gallery, and railroad station. Other features include a midget circus, motion picture studio, garage, radio station, ballroom, guard barracks, Punch and Judy show, and toy and doll factory. Never in the history of any exposition has there been a Midget Village as spectacular as this one. Morris Gest, famous producer of the *Chauve Souris* and other successful shows, toured all Europe to secure the greatest "little people" for Little Miracle Town. Admission 25 cents.

NATIONAL ADVISORY COMMITTEE'S BUILDING

IN THE NORTHWEST SECTION of the Amusement area, the Building (Maurice Gauthier, Richard S. McCaffrey, Jr., Harold Sterner, Ides Van Der Gracht and Walter Kilham, Jr., architects) is of modern functional design. Finished in soft natural wood tones, it encloses a garden and fountain visible beyond the main portico. The interior (Mrs. Miriam Miner Wolff, designer) consists of a great hall, main lounges, committee rooms



THE ATTENDANCE at the Fair every minute of the day can be seen on the world's largest cash register erected by the National Cash Register Company.

and administrative offices, and a restaurant. This latter room is designed to simulate a formal English garden enclosed by fantastically shaped hedges. Here a green carpet simulating grass is divided by a pathway of asphalt-tile that resembles flagstone. The furniture includes white wire chairs, specially designed and upholstered in a modern rough blue-green fabric. Tables are laid

with blue and white linen doilies and modern glassware. Landscaped with Topiary figures and similarly furnished, the actual garden blends with the restaurant itself, suggesting one large open-air space. The Building is the general headquarters and center of hospitality for the 6,000 men and women committee members in all sections of the United States who, in their advisory



NATIONAL ADVISORY
COMMITTEES BUILDING



capacities, have made many notable contributions to the success of the Fair. Mrs. Vincent Astor is the active head of the women's committees, while Winthrop W. Aldrich directs the men's division.

NATIONAL CASH REGISTER COMPANY

SURMOUNTING THIS EXHIBIT (Walter Dorwin Teague, designer, Harry Heybeck, associate) the world's largest cash register, more than 40 feet high, rings up the daily attendance figures at the Fair and the total attendance to date. Revolving in a manner that enables it to be seen from any part of the surrounding area, the cash register displays its 2½ foot figures seventy-four feet in the air. Displays in the building itself include a cash register and all of its 7,857 parts, exhibited under glass.

NATURE'S MISTAKES

ONE OF THE HIGHLIGHT attractions in the Play Center of the Fair is Nature's Mistakes, an assemblage of animal freaks from all corners of the world. They are housed in an auditorium which has an innovation in animal exhibits, a maze-like pit arena where the freaks move about in seeming freedom. There you see a hog without any ham, a bull with elephant feet, a steer with its heart in its neck, a cat with 28 toes and 28 claws.

Pride of this collection is Adonis, the bull with human skin, in fact, a skin so transparent that the veins are visible. The bull is insured by Lloyd's of London for \$15,000, and is the only animal of its kind ever insured by this firm. None of these animals have been mutilated to make freaks according to Lewis Dufour and Joseph Rogers, operators of the exhibit which is under constant supervision of a veterinary and members of humane societies.

NEW YORK STATE EXHIBIT

The New York State Exhibit is located on New York Plaza and is connected with Fountain Lake Amphitheatre in the Amusement area. For a description of this exhibit see page 125.

NEW YORK ZOOLOGICAL SOCIETY

HERE THE SPOTLIGHT is turned on the strange, the fantastic and the beautiful creatures of this teeming world, and zoological history is stopped for an instant in the endless swing of time.

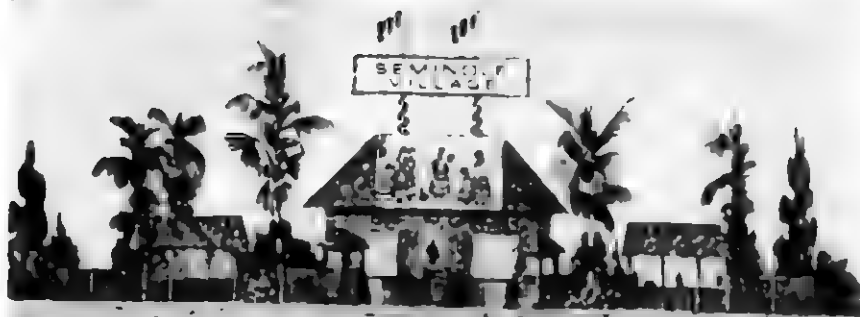
Out of the black depths of the sea Dr. William Beebe has dredged an amazing drama of unfolding creation for this exhibit. The Bathysphere in which he made his descent half a mile down into the ocean is on view. Other men have roamed the wild places of the earth to bring back their contributions to exciting knowledge. From the cold bamboo forests of Western China comes the famous Giant Panda—humanly speaking the "cutest," zoologically considered one of the strangest of living animals. Glittering, iridescent birds from the far corners of the world are winged jewels beside the slow, sluggish Electric Eel—death packed away in the mystery of its thick, muscular tail. Out of the myriad forms that nature has created for the insect world, here are some of the weirdest—creatures of night from the dim tropic forests, resplendent phantoms of the sunlight, hidden and secret insects of our northern climes.

Side by side in the brilliantly executed dioramas are two worlds, the first representing the New York area of a million years ago; the second representing the same area today, and including the curious and little known marine forms living in the ocean depths at the terminus of the Hudson River gorge.

Moving pictures include a series of films

THE NEW YORK ZOOLOGICAL Society's Building where Dr. William Beebe's famous Bathysphere is on view.





THE SEMINOLE VIL-
LAGE—where Indians
wrestle with live alligators.



OLD NEW YORK—
Here is the Bowery of the
Gay Nineties, the enter-
tainments of yesteryear.

"STRANGE AS IT
SEEMS" brings to life
the John Hix cartoons.



ranging from the development of the embryo eel to the evolution of the lizard into the bird, and many other forms of land and marine life. Admission 25 cents.

OLD NEW YORK

UNDER THE SUPERVISION of George Jessel, famous actor, Old New York presents an entertainment program staged and styled in the manner of the Gay Nineties. Here is the New York of a bygone era, its streets lighted by gas; horsecars, hansom cabs, and patrol wagons clatter over its cobblestones. Attendants are clad in the dress of yesteryear, and street vendors, organ grinders, street fakers, strolling entertainers, and musicians add color to the old town environment.

On Bowling Green a band plays "current hits," a policemen's quartet sings songs of the period, a prima donna warbles in the soulful manner of 1890. Here you may witness comedy acrobatic acts, old-time prize fights, and folk dancing. Bowery newsboys peddle newspapers that were hot off the presses fifty years ago; you meet such "toasts of the town" as Lillian Russell, Maggie

(Throw 'Em Down McCloskey) Cline, Lily Langtry, the Floradora Sextette, Elfie (The Belle of Avenue A) Fay, May Irwin, Fay Templeton, Edna Wallace Hopper, and Billie Bailey, even Steve Brodie performing his "death-defying leap" from a reproduction of the Brooklyn Bridge, 100 feet high.

In the ghetto restaurant, short orders of food are relayed to the cook in a most amusing manner, while "Nigger" Mike features a score of singing waiters similar to those from among whom Irving Berlin rose to fame. Barnum's Museum is reproduced, housing animate replicas of "P. T.'s" outstanding attractions such as the white elephant of India, "Zip, What is it?" the Cardiff Giant, "Jo-Jo, the dog-faced boy," and others too utterly utter to describe. Other attractions include a sailors' tattooing parlor, an old blacksmith's shop, McFadden's Flats and Hogans' Alley, even a police station and night court where rowdies and petty offenders are tried. Admission 25 cents.

OVER THE TOP

THE ROLLO-PLANE is a topsy-turvy, turn-over ride with rocket-shaped cars which loop-

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A MONTH**

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the-loop and do the Immelman. For those who desire first-class thrills, the Rollo-Plane presents the opportunity. Admission 15 cents.

PENNY ARCADE

IN A MODERNISTIC BUILDING, bearing a brilliantly illuminated invitation: "Everybody With a Yen For Relaxation—Welcome," the streamlined Penny Arcade offers the most complete assortment of coin machines ever housed under one roof. Time-defying old standbys such as fortune telling machines, strength testers and electric shockers attract no less attention than up-to-the-second automatic thrillers like the talking weight machines. One of the features is the Selector Mutoscope, a modernized version of the original mutoscope which delighted patrons with penny movies all over the world.

The Selector Mutoscope offers a choice of five different and novel subjects on the same machine. The Penny Arcade building was constructed and equipped by International Mutoscope Reel Co., Inc. of New York.

PHOTOMATIC STUDIOS

TOPPED BY A HUGE candid camera, in the lense of which actual moving picture slides are projected, each of the two buildings of the 20th Century Photomatic Corporation is readily identified. Both structures, whose walls of multi-colored lucite glass are brilliantly illuminated day and night, contain batteries of Photomatics—machines that take and frame self-portraits automatically in two-thirds of a minute. Almost 100 different types of photographic souvenirs are available, thanks to a special process which enables the visitors to have their Photomatic pictures reproduced on rings, locket, bracelets, wallets and other personal mementos.

QUEENSBOROUGH HOST HOUSE

THIS CIVIC CLUB HOUSE (William W. Knowles, architect) is erected and maintained by the Chamber of Commerce of the Borough of Queens for the purpose of disseminating information concerning the great borough of New York City in which the World's Fair is located. Photomurals and dioramas depict Queens Borough's industrial, cultural, home building and rec-

reational advantages. Visiting members of Chambers of Commerce, Rotary, Lions and Kiwanis are cordially invited by the sponsors to make HOST HOUSE their headquarters while at the Fair.

SALVADOR DALI'S LIVING PICTURES

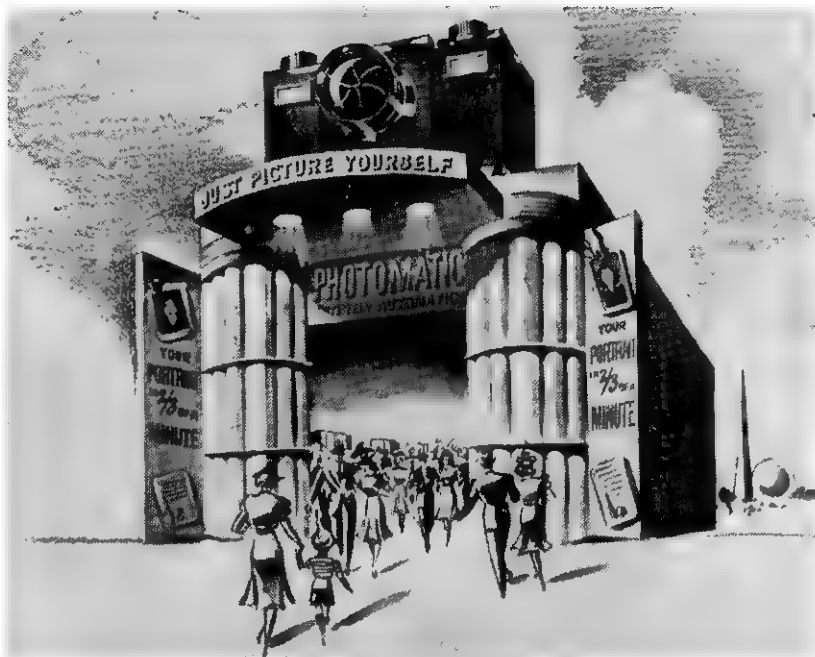
SURREALISM IS THE MOST modern form of French art and is derived from a study of the secrets hidden in the subconscious mind. In a series of living pictures, executed in three dimensions, famed and lively Salvador Dali explains some of these secrets. In front of the spectator is a long animated panorama that includes a thirty-foot glass and steel tank filled with water, at the bottom of which is a room from a "Dream House." Lovely diving girls plunge into the tank and by their actions seem to reveal the secrets of some dreams. The representation includes Dali's famous "Soft Watches," "Piano-Women," "Anthropomorphic Seaweed," "Exploding Giraffes," a cow at the bottom of the sea, a couch in the shape of Garbo's lips, and of course his "Living Liquid Ladies." Admission 25 cents.

SAVOY BALLROOM THEATRE

APPROPRIATELY KNOWN as the "Temple of the Jitterbug," Moe Gale's \$100,000 Savoy Ballroom Theatre features the dances of today and tomorrow in twenty-minute performances by the country's greatest rhythm dancers. In a cavalcade of the Negro dance, from the Lindy Hop to the strange voodoo ritual of the Fiji Islands, Harlem's contribution to American terpsichore at the Fair includes the Shim Sham, Big Apple, Shag, Truck and Susie-Q. Seating 700 persons, the Theatre opens its doors daily at twelve noon, and to the music of such popular swing bands as Chick Webb, Erskine Hawkins, Duke Ellington and Johnny Lunceford, runs continuous performances until closing. Admission 25 cents.

SEMINOLE VILLAGE

FROM OUT OF THE Florida Everglades came these Seminole Indians to perform their rites and ceremonies in public view in an authentic reproduction of a Seminole village. Here also these lithe, brown-skinned men dive into a pool resembling a genuine alligator sun-hole and wrestle fearlessly with



PHOTOMATIC STUDIOS bring you new stunts in self-photography.

the surprisingly agile, man-eating saurians.

The tribe consists of fifty aborigines, including their chief. For years they have resisted all efforts of the Indian Department of the United States to bring them under government control, so they are not Reservation Indians. They recognize no authority other than that vested in their chiefs, and consequently are permitted to have their own police force and jail at the Fair. Admission 15 cents.

SERPENTINE

THE SERPENTINE is a speed-thrill with a score of snake-like twists, turns, banks, dips and dumps. Patrons mount a tub which turns and twists on its trucks as it glides upward on the tracks. The careless might lose their equilibrium and be spilled on the floor, but it is harmless and laugh-provoking, and ends with "much pleasure had" and "no harm done."

PICTURE YOURSELF...





..PHOTOMATIC-LY!
Your Framed Portrait in 40 Seconds
ON THE MIDWAY AT THE WORLD'S FAIR
SEE THIS REMARKABLE MACHINE PRODUCE AN
EVERLASTING MEMENTO OF YOUR FAIR VISIT!



HUNDREDS OF SOUVENIRS PERSONALIZED WITH YOUR OWN PHOTO : ON SALE AT PHOTOMATIC BUILDINGS
MFG. BY INTERNATIONAL MUTOSCOPE REEL CO., INC. NEW YORK

SILVER STREAK

A SINGLE, UNIT-CAR HOLDING sixty people travels at sixty miles an hour around a circular track. In the center a gigantic disc revolves in the opposite direction giving the illusion of terrific speed to the occupants of the car. Admission 15 cents for adults, 10 cents for children.

SKEE BALL AND CHIME BALL

THE VERY LATEST in bowling equipment attracts the devotee of nine-pins, because here he can try his skill at skee ball and chime ball on regulation alleys as well as on some of unconventional length. The charge is 5 cents a ball.

SKY RIDE

ONLY ONE STRUCTURE at the Fair surmounts this two-hundred-foot, freeview observation tower. Close to its revolving top two passenger cages are suspended, and as they move along a circular path, astounding views are revealed to the occupants. Below is a dazzling panorama of the Fair itself. The eye runs from Trylon and Perisphere to the Federal Building and over the many zones radiating from the theme center. Beyond this pattern of magic color and form is seen all of Long Island, Manhattan, the Bronx, Westchester County, the upper and lower New York Bay, Staten Island and much of the New Jersey coast.

SNAPPER

THIS IS ANOTHER tub ride—six people to a tub. The car weaves in and out, criss-crosses, twists and circles about. Fourteen tubs going every which-way at the same time provide many thrills and much innocent confusion. Admission 15 cents.

SONS OF THE AMERICAN REVOLUTION BUILDING

LOCATED ON THE EASTERN SHORE of Fountain Lake, this building, in graceful colonial style, has been erected in keeping with the purpose of the Fair to celebrate the 150th Anniversary of the inauguration of George Washington as the first President of the United States.

In this building is an exhibit of invaluable

relics and memorials of George Washington, including an extensive collection of articles owned and used by General Washington during the War of the Revolution and later as President of the United States. Also in the exhibit are articles belonging to Martha Washington and Mary Ball Washington, his mother.

The Sons of the American Revolution Building is the contribution of Messmore Kendall, President General of the society and dedicated to the use of the patriotic organizations at the Fair, although open to the public. The care and control of the building are the responsibility of the Sons of the American Revolution, the Daughters of the American Revolution, and the Children of the American Revolution.

In addition to the exhibit hall, the building contains meeting rooms for the patriotic societies and a large terrace extending to the edge of the lake. A portion of the terrace is furnished with easy chairs and the other part with tables where tea and light refreshments are served from 11:00 A.M. to 11:30 P.M.

In the restful atmosphere and charming garden setting, the spirit of colonial days is revived in dramatic fashion. The attendants in the building are in colonial costume and the patriotic services conducted in the building by the various patriotic societies reflect the period of George Washington.

The colonial coach on the lawn in front of the building is a representation of the coach used by George Washington on his historic journey from Mount Vernon to New York City during April 1789 to be inaugurated as the first President of the United States. This memorable journey was re-enacted in connection with the opening ceremonies of the Fair, and this coach, graciously loaned by the Franklin Institute of Pennsylvania, was the one used to transport George Washington and his two companions to New York where he arrived on April 24 and to the Fair on the opening day, April 30, where the reinauguration ceremonies were held in front of the great Fraser statue of the first president. Washington and his party used this coach to come from the re-enactment of the inaugural ceremonies to the dedication and opening of the Sons of the American Revolution Building.

STRANGE AS IT SEEMS

FOUNDED on the familiar publications of John Hix in newspapers throughout the

country, the show comprises thirty-two acts featuring the strange people depicted in the cartoons by Mr. Hix. Here also are showcases filled with curious objects obtained from all over the world. The show includes genuine Igerots, savage natives from North Luzon, Philippine Islands; pygmies from Batwa, Central Africa (the smallest human beings known); genuine Duckbill Ubangis from Shari country, French Equatorial Africa; headhunters from Congo and Masambo; the Jivaro and Phantom Indians of Ecuador; two genuine natives of the Cameroons, their faces covered with tribal markings; six Icelandic albinos, with white hair and pink eyes; giraffe-necked women from Padeung, north-eastern section of India; and two Romanian sister giantesses, the tallest women in the world. Admission 40 cents.

STRATOSHIP

THIS IS AN OUTDOOR aerial-type of ride consisting of a bullet-shaped car mounted on a central pivot tower. The ride combines the effect of gliding with the thrills of stunt flying. Admission 15 cents.

SUN VALLEY

THIS "WINTER WONDERLAND," one of the largest village concessions in the Amusement area, features fancy, speed, and novelty skating on a disappearing ice rink, tobogganing on a slide with a 45-foot drop, and spectacular leaps from a lofty ski jump. In addition, a toboggan slide 160 feet long comprises several banked turns and thrilling dips.

The scene presents a panorama of fir and pine trees amid rock formations that represent the foothills of surrounding mountains, while the illusion of reality is heightened by a 40-foot waterfall cascading down from the topmost cliffs. Visitors are permitted to clamber up the rocks and survey the quaint village beneath them which is Alpine in structure with snow-blanketed houses, stores, and a church, clustered around an oval mill pond. Here Liebmans Breweries of Brooklyn sponsor the restaurant facilities—Rheingold Inn, Rheingold Terrace, and several Rheingold Taverns (Skidmore and Owings, consulting architects; John Moss, associate). A nearby ski jump is reserved for professional skiers, while the mill pond serves as an ice rink where thirty-minute shows are given twelve times

daily in the open air. Music is furnished by a 15-piece orchestra supplemented by a \$25,000 pipe organ; wandering musicians, singers and yodelers perform in the village streets; shops display Alpine novelties and confections; other features include a cuckoo clock tower, and a stork tower with real storks. Here, throughout the summer, a snow storm is realistically depicted every evening. Admission 25 cents.

THEATRE OF TIME AND SPACE

SPONSORED by the American Museum of Natural History and the Longines-Wittnauer Watch Company, the Theatre of Time and Space transports you to the far-away shores of island universes in the dark cosmic depths aboard a make-believe rocket ship which annihilates distance at the fantastic speed of 480,000,000,000,000,000 miles per hour. Not only do you see stars far beyond the reach of the unaided eye, but you also review the parade of planets and other stellar attractions in our solar system.

As you enter the darkened theatre, a section of New York City's skyline is outlined by a slowly rising sun, and now a commentator makes his seemingly, rash promise of the journey to the very borders of space. An amber glow fills the dome. There is the sound of a motor, a rush of wind, and suddenly an aerial view of New York rapidly receding is spread before you. Clouds blot out the scene; the earth vanishes completely; and you stare at the full noonday sun, about to go into total eclipse. The light fades, stars appear.

Next on the "visiting list" is the moon; it becomes full, and soon the circular craters, mountains, valleys and plains of its fantastic surface spring into close-up view.

Venus, covered by perpetual clouds, is your next stop. Then the skytrail leads to another planet—past a flashing comet, through a shower of meteors rushing at the rocket ship like gale-driven, luminous snowflakes—Mars, with its polar icecaps, its seas and so-called canals.

Having traveled through the milky way, past the dark nebula in the constellation of Orion, you return from the distant regions trillions of miles in space. The three rings and nine moons of Saturn become visible. Then the rocket ship turns earthward, and soon you see the earth just as it would look from the moon. When the earth is compara-

SUN VALLEY—a
"Winter Wonder-
land," showing (1)
entrances, (2)
Rheingold Inn and
Rheingold Terrace,
(3) ice rink, (4)
toboggan ride, (5)
waterfall, and (6)
ski jump.



tively close at hand an aura becomes visible in the northern sky, while lower down, streaks of lightning flash over other portions of the sphere.

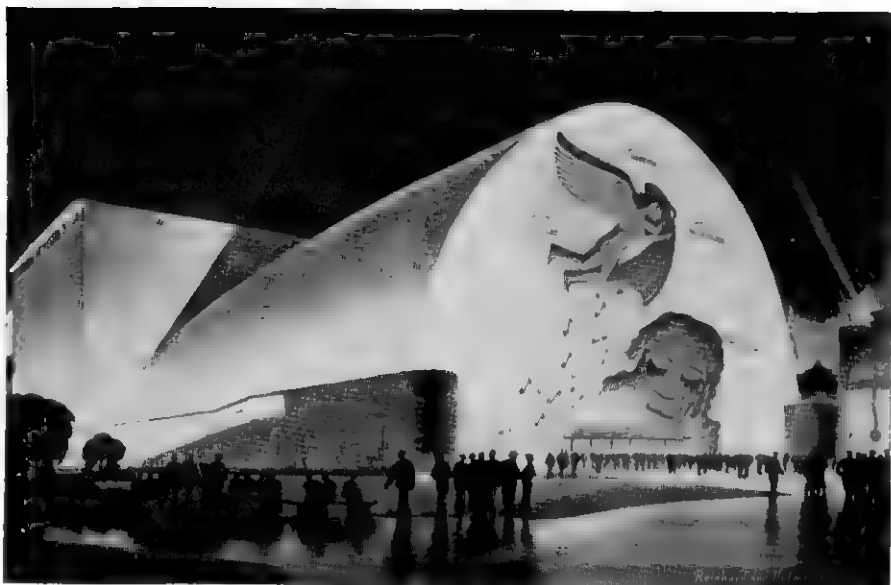
When you drop at last to terra firma, a multicolored glow resolves into a brilliant pattern showing every hue of the rainbow that presently turns into a large scale model

of the Fair. Thus ends an unbelievable journey of trillions of miles, accomplished in only fifteen of your brief minutes.

In the Building, the Longines-Wittnauer Company exhibits watches, chronometers, chronographs, and navigational timepieces that have aided in making history in aerial navigation and astronomical work. These



THE THEATRE
OF TIME AND
SPACE trans-
ports you, magi-
cally, to the far-
away shores of
island universes.



THE WORLD'S FAIR HALL OF MUSIC

include instruments used by Colonel Lindbergh, Howard Hughes, Admiral Byrd, Wiley Post, Amelia Earhart and other aviators on epic-making transoceanic exploratory flights. Admission 25 cents.

VICTORIA FALLS

FEATURED BY MURALS of African native scenes on its façades, the Building (Norman Yule, designer) consists of a large rotunda joining a long, rectangular structure, in which is housed a replica of Victoria Falls. Immediately upon entering the rotunda you hear an insistent beat of native drums and the increasing roar of thundering waters. Here is a modern travel bureau where information concerning South Africa and Rhodesia may be obtained. To impress you with the atmosphere of the "Dark Continent," the decorative area in the rotunda is utilized for exhibitions of native arts and crafts, Bushman paintings, animal heads and war weapons. In the interior of a native Rhodesian grass hut, intricately beautiful beadwork, musical instruments from which modern jazz instruments have been developed, bangles and jewelry, and other types of native craftsmanship are displayed.

As you walk up a curved ramp toward the door of the main section of the building, the dull roar drums louder in your ears until it becomes vast thunder. You are in the heart of Africa. There before you—an

inspiring sight of mighty water leaping a precipice, bursting into creamy foam, boiling into the ravine below—Victoria Falls! Discovered by the Scotsman, David Livingston, on November 16th, 1855, it has been called by Robert "Believe It or Not" Ripley *the greatest spectacle in the world!*

By way of a path that winds through dense tropical growth you skirt the chasm. On either hand strange trees flourish in profusion—mimosa, baobab or cream-of-tartar trees, "sausage-dog" trees, giant elephant-ear leaves, ferns and bracken, and brilliantly colored flowers, all native to Southern Rhodesia.

As you walk through "The Rain Forest"—as it is called—faint spray from the Falls dampens your face. Iguanas and lizards slither over spray-drenched rocks, shrieking parakeets and other birds of gorgeous plumage flutter amid the canopy of foliage.

A train winds its way on tracks high on the cliff face, then vanishes behind a jungle barrier. The torrent thunders downward, midday brightness fades into tropic dusk.

Night blankets the scene, the Southern Cross gleams from an inky sky. Slowly the darkness gives way to gray shadows, then the reddish hues of a rising sun tinge the cataract. Clouds sweep across the heavens. The rolling drumbeat of thunder, flashes of lightning herald a tropic storm sweeping out of immensity.

The natives named this mighty wonder



WE HUMANS is a biological surprise exhibit.

"Mosiotunya"—The Smoke That Thunders—believing that a great and powerful god dwelt in the torrents. The mile and a quarter width of the Victoria Falls and its precipitous drop of 387 feet make it more than twice as high and twice as wide as Niagara. This replica spreads 186 feet in length; it is 22 feet high; and over its rocky face 60,000 gallons of water per minute hurtle into the ravine below. Admission 25 cents.

GEORGE WASHINGTON CAMP

THE MILITARY ENCAMPMENT covers approximately 11 acres along the west side of Fountain Lake southeast of the Florida Building. The buildings are of the cantonment type in a timber construction; men are housed in pyramidal tents. The Encampment accommodates 800 members of the United States Army, Navy and Marine Corps. It is complete with officers quarters, headquarters building, infirmary, mess halls and other camp buildings.

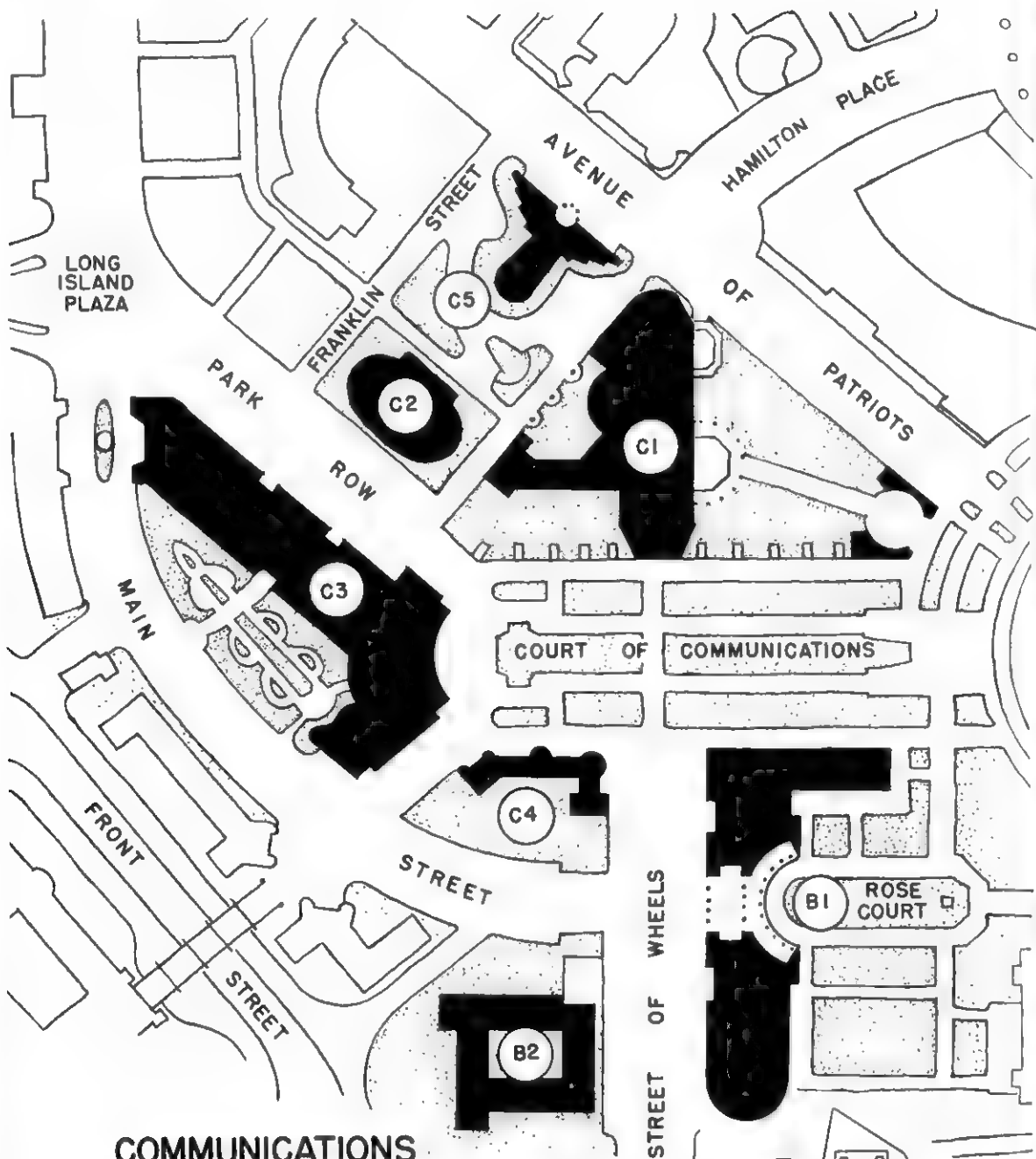
WE HUMANS

THIS IS NEITHER a mystery show nor one offering gruesome thrills, but its nature is such that it mustn't be divulged ahead of time.

This much may be said, however: you'll enjoy We Humans, a biological surprise exhibit.

WORLD'S FAIR HALL OF MUSIC

ON TIMES SQUARE, the Building (Reinhard & Hofmeister, architects) consists of an egg-shaped auditorium and a box-like stage house, which rises to a height of 80 feet. The auditorium, 171 feet long and 116 feet wide, is remarkable for its lack of side walls and plane surfaces, and for its roof which sweeps from foundation to foundation in a completely unbroken line. Smoking and powder rooms and a large foyer-lounge are located beneath the tiers of seats, a projection room being sunk in the rear wall above them. The orchestra pit accommodates 100 musicians, while backstage are the ballet and musicians' rehearsal rooms and forty dressing rooms. The proscenium arch, above the 60-foot stage, is 30 feet high and 60 feet wide. There are no visible supports in the auditorium to obstruct vision. Acoustics are perfect. In addition to being air-conditioned and equipped with the latest stage mechanisms and appliances, the structure is completely fireproof. Sculpture-murals and decorative lettering adorn the front and rear façades, while the interior decoration is purposefully simple so that attention may be concentrated on the performance. The Hall of Music seats 2,500 persons. It is devoted to the many and varied manifestations of music, the drama, and the dance which are a distinguished and brilliant part of the Fair's program of entertainment.



COMMUNICATIONS

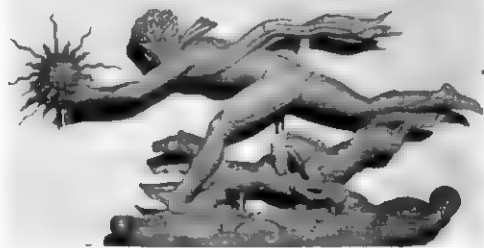
- C1 AMERICAN TELEPHONE & TELEGRAPH
- C2 CASINO OF NATIONS
- C3 COMMUNICATIONS
- C4 CROSLY RADIO CORP.
- C5 RADIO CORP. OF AMERICA

BUSINESS SYSTEMS

- B1 BUSINESS SYSTEMS & INSURANCE
- B2 MASTERPIECES OF ART

2

COMMUNICATIONS *and* BUSINESS SYSTEMS



Focal Exhibit

MODERN CIVILIZATION is based upon Man's ability to receive knowledge, sentiments, ideas (whether from his contemporaries or from the wisdom of the ages); the "World of Tomorrow" will largely be shaped by his ability, as well as his desire, to communicate the best of his knowledge, his thoughts, his aspirations to his fellow men and to posterity. During comparatively recent times science has remade the world. Pericles, or Julius Cæsar, or Shakespeare, might have adapted himself to the time of George Washington with less difficulty and surprise than the great First President would experience if he were suddenly introduced to the New York of 1939. In no field has the transformation been more complete, more revolutionary than in that of communications. With good luck and favoring winds, President Washington wrote to the American Ambassador in London and received a reply in two months; today, by means of transatlantic telephone, it is a matter of minutes. Andrew Jackson fought and won the Battle of New Orleans, the greatest victory of the War of 1812, more than two weeks after our commissioners at Ghent had signed the treaty ending the war; today, by radio, the world might hear the scratching of the commissioners' pens; tomorrow, by television, it will be able to see and hear the complete ceremony.

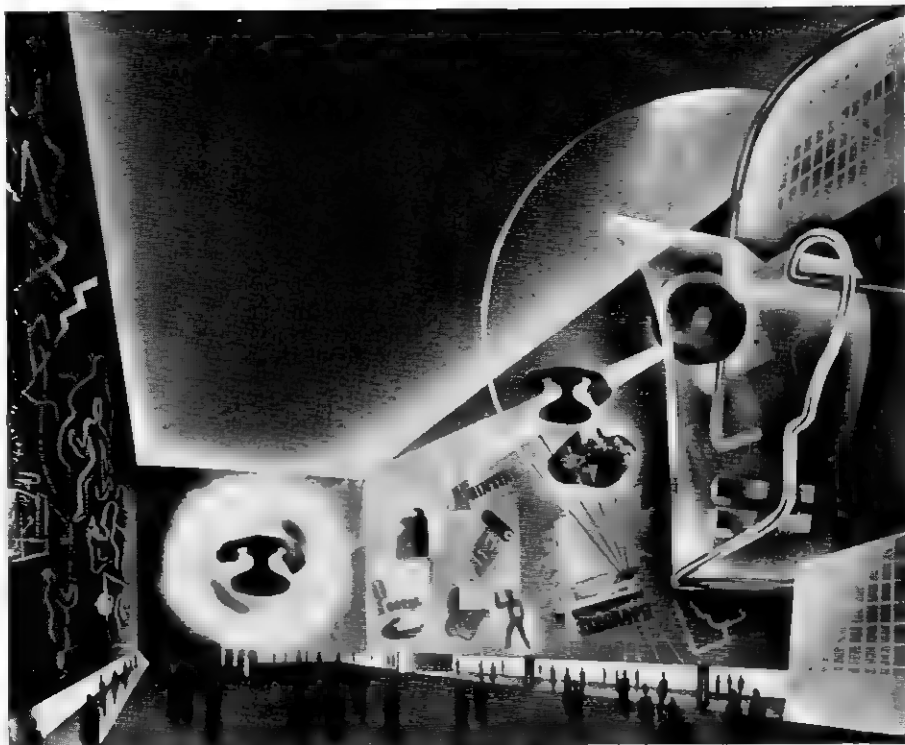
Throughout the ages, however, the progress of communications was slow until the sudden advent and the universal utilization of the tremendous power of electricity. The names of great inventors in electrical fields—Morse, Field, Bell, Marconi, De Forest, Edison—are so familiar that we accept the results of their work as commonplace, understanding little of the transformations that each produced. The rapid and unrestricted exchange of ideas is vital to the

life of mankind, and to this important field the Fair has dedicated an entire Zone.

The COMMUNICATIONS BUILDING (Francis Keally and Leonard Dean, architects), one of the most impressive buildings on the Fair grounds, is situated on the Court of Communications. Flanked by twin pylons 160 feet high, the façade is adorned with Eugene Savage's giant mural which depicts some of the means of communication. At the rear entrance, the points of a star that crowns a tall pylon represent electricity's force in the world. Within the building, the FOCAL EXHIBIT (Donald Deskey, designer) presents you with the story of man's progress in communications from the sign language of the earliest ages to the modern marvel of television.

Symbolizing Man, a twenty-foot plastic head occupies one end of the hall, while directly opposite, at the other end, a thirty-foot globe represents the Earth. Along the left wall, the historical mural by Stuart Davis shows the acceleration of inventions in communications from primitive beginnings to the "World of Tomorrow." On the right wall are seven panels, each with an illuminated, animated display illustrating one of the principal means of communication—postal service, printed word, telegraph, telephone, motion picture, radio, and television. The drama is told in a twelve-minute cycle.

As the show begins, you hear the voice of Man telling of the annihilation of time and space through the various developments of his ability to transmit knowledge and ideas to his fellow men. The voice stresses their socializing and humanizing force; then the first panel, representing postal service, is illumined. A light flashes along a wire from the panel to Man, and as the Voice continues with the story of the postal service, the light gleams from Man to Earth. The globe becomes transparent, the image an illumined area on a dark screen, and here



IN THE COMMUNICATIONS' FOCAL EXHIBIT—Man, symbolized by a twenty-foot transparent head, tells the story of the instruments of communication.

you glimpse the dramatic scene of a mail plane fighting an electrical storm. Each of the remaining six methods of communications are similarly illustrated and described—methods which bring to us in the flash of an instant the voices of statesmen speaking in London, Paris, or Leningrad; radioed pictures of European events which are published in our newspapers the next morning; and newsreels taken at the scene of negotiations shown within a week in movie houses from Oregon to Florida. In the final three-minute sequence of the performance, the globe, the screen and its accessories become an immense television tube in which you see the recording of spot news flashes at the Fair.

On the south wall of the Communications Building is this stirring inscription:

MODERN MEANS OF COMMUNICATION SPAN CONTINENTS, BRIDGE OCEANS, ANNIHILATE TIME AND SPACE. . . SERVANTS OF FREEDOM OF THOUGHT AND ACTION, THEY OFFER TO ALL MEN THE WISDOM OF THE AGES TO FREE THEM FROM TYRANNIES AND ESTABLISH CO-OPERATION AMONG THE PEOPLES OF THE EARTH.

AMONG THE EXHIBITORS in the Communications Building are the following:

Agfa Ansco Corporation

This Exhibit (Skidmore & Owings, designers; John Moss, associate), located in the center of the Building, covers phases of modern photography. Here you see an actual working demonstration of a photographic darkroom. Other displays include a dramatic presentation of fine salon prints, together with giant pictures made from tiny negatives. Trained attendants are available to answer your questions.

Americana Corporation

A special World's Fair edition of America's oldest reference work, *The Encyclopedia Americana*, is the main feature of an Exhibit which perpetuates for posterity what unquestionably will be remembered as the greatest of all world's fairs. First published in 1829 and ever since approved by educators and librarians everywhere, the *Americana* is complete in 30 volumes and fully up-to-date to the very threshold of the World of Tomorrow.

The commemorative World's Fair edition contains a preface and outline signed by Mr. Grover A. Whalen and F. H. La Guardia, Mayor of the City of New York, as

well as a pictorial history of the Fair and a map of the Fair grounds.

In the *Americana* exhibit there are also displayed original manuscripts and letters and rare editions of the *Encyclopedia*, including the first edition edited by Dr. Franz Leiber. A photomural background, prepared in collaboration with eminent educators, presents a panorama of civilization during the last 5,000 years.

The Book House for Children

The Exhibit features attractive and inspirational displays of various books of interest to children.

Grolier Society, Inc.

"Today's readers are tomorrow's leaders" is the theme of a display presented by the Grolier Society, publishers of the *Book of Knowledge*, and other publications.

The Independent Order of Foresters

The Exhibit consists of a large cabinet on the outer sides of which murals depict, respectively: Yosemite Valley and the Canadian Rockies. Within, a diorama shows the Aged Members' Home and the Sanatoria in

Lopez Canyon, Southern California, the latter being devoted to the treatment of cancer and tuberculosis and cancer research. Trees, shrubs, flower gardens, and fountains are realistically shown beneath a reproduction of a hitherto unknown constellation: "I. O. F." At the rear of the diorama the Sierra Madre Mountains are depicted, with the walls of Lopez Canyon along the sides.

Keystone Manufacturing Co.

This Exhibit consists of displays of moving picture projectors, cameras and photographic equipment.

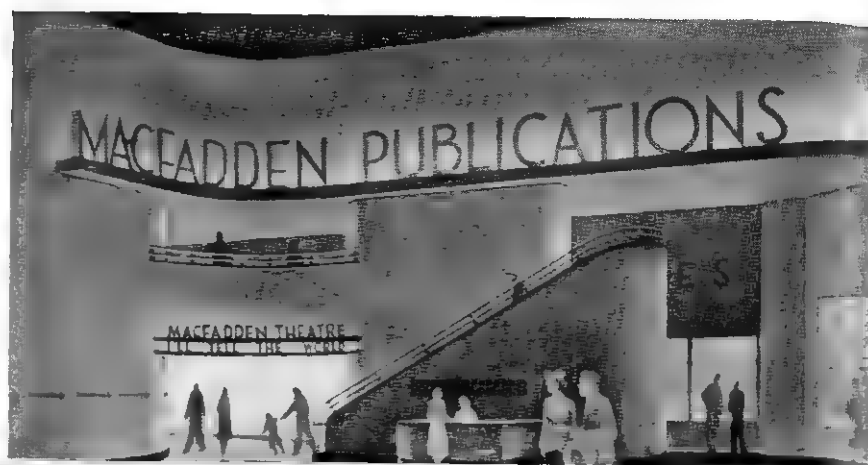
Macfadden Publications, Inc.

The major feature of the Exhibit is an air-conditioned theatre which presents the moving picture *I'll Tell the World*. Here you may delight in the acting of Jed Prouty, famous as the father in the *Jones Family* series; Frank Albertson, of Broadway and Hollywood; the Mauch twins, of screen and radio; Betty Ross Clark, of the *Hardy Family* pictures; Marilyn Knowlden, Max Factor, Jr., Byron Folger, Clem Bevens, Michael Blair, Ethelreda Leopold, the famous beauty of the *Gold Digger* films, and Patricia Murray, the "Liberty Girl" of the World's Fair



COMMUNICATIONS BUILDING, statue of "Speed" and mural "Means of Communication."

MACFADDEN PUBLICATIONS EXHIBIT in the Communications Building, contains a theatre featuring a movie "I'll Tell the World," and the largest photomural in existence which dramatizes the eleven Macfadden magazines.



who will make several personal appearances.

Surrounding the theatre, the Exhibit is gala with colored lights, mechanical murals, and a huge illuminated photomural dramatizing the eleven Macfadden publications. An outstanding display is a huge mechanical map of the United States. Here the visitor may push buttons which light up his home state, and observe a typical homeland scene. An unusual column of changing colored lights is the central point of the Exhibit. In addition to comfortable chairs and lounges, pretty hostesses are in attendance, and at an information desk the visitor can secure information about other features of the Fair.

G. & C. Merriam Company

A 20-foot glass column, "The Pillar of Knowledge," dramatizes words, their meaning, and use, and inspires visitors to use big dictionaries lying open nearby. In another section, a series of colored translites reveals the stories behind words. "A Door of Knowledge" intermittently swings open on illuminated poster portrayals of the varied in-

formation to be found in Merriam-Webster dictionaries.

Postal Telegraph-Cable Company

World communication services of tomorrow and today are depicted by an illuminated world map showing the close coordination of cable, radio and telegraph systems. The latest type of equipment in electrical communications—telegraph, cable and radio machines—are demonstrated in actual operation. This exhibit is presented jointly by All American Cables and Radio, Inc., Postal Telegraph-Cable Company, The Commercial Cable Company, and Mackay Radio and Telegraph Company.

The Quarrie Corporation

Devoted solely to displays of the company's published works, the Exhibit features *The World Book Encyclopedia*, a complete reference service in nineteen volumes; and *Childcraft* in two editions, one for kindergarten and primary school teachers, the other for young children and their parents.

Underwood & Underwood Illustration Studios, Inc.

Official photographers at the Fair, this company operates two stores and a portrait studio. They sell photographic equipment and supplies, photographs of the Fair, handle amateur finishing and have the exclusive privilege for commercial and illustrative photography.

Universal Camera Corporation

The Exhibit features the popular priced Univex cameras which are offered for sale, together with equipment and photographic supplies. On a large screen, movies are shown throughout the day.

Utility Manufacturing Company

Here three attendants are on duty at all times to demonstrate the complete line of Falcon cameras featured in the Exhibit. Descriptive leaflets are distributed free, cameras may be purchased, and advice pertaining to better photography obtained at no charge.

AMERICAN TELEPHONE AND TELEGRAPH CO.

IMMEDIATELY NORTH of the Theme Center, a walk bordered by aromatic pines leads through a semicircular court to the formal entrance of the A. T. & T. Building (Voorhees, Walker, Foley and Smith, architects). "The Pony Express," a sculptured group in the court, is reminiscent of the past. In the interior (Henry Dreyfus, designer) important features include the Demonstration Call Room, where visitors are chosen by lot

and invited to make long distance calls to any listed telephone in the United States; the *Voder Exhibit*, an assembly of telephone apparatus for producing synthetic speech and demonstrating the illusion of the human voice; the *Hearing Test*, where visitors test the sharpness of their hearing by listening to pure tones which gradually decrease in volume till they are scarcely audible; *Auditions for Visitors*, a remarkable demonstration of the recording and reproduction of the voices of visitors; and the *Voice Mirror*, which enables you to hear your own telephone voice. Around the walls of this circular room are exhibits of historical and modern equipment, and significant scientific apparatus.

BUSINESS SYSTEMS AND INSURANCE BUILDING

THIS L-SHAPED BUILDING (Eric Gugler, John B. Slee and Robert H. Bryson, architects) embodies a court, the features of which are a weeping willow tree in its center, a sundial, and round columns in circular formation facing Rose Court. The seven murals by Dunbar Beck and John M. Sitton that adorn its walls depict "Day" and "Night," the "Genius of Business Administration," "Modern and Primitive Business Methods," and "The Great Discoveries of Man."

Addressograph-Multigraph Corp.

The Exhibit presents a highly educational stage play in a miniature theatre, ingenious mechanical figures dramatizing the need for Addressograph name-and-data writing and Multigraph duplicating methods. Outside the theatre, the functions of Addressograph and Multigraph are illustrated in a series of

AMERICAN TELEPHONE AND TELEGRAPH COMPANY'S BUILDING.



illuminated wall panels, explained by moving and talking robots. Displayed on the floor are Addressograph, Multigraph, Speedaumat, Graphotype, Dupligraph, Multilith, Multigraph Duplicator, and Folding Machines.

The Aetna Life Insurance Company & Affiliated Companies

The Aetna "Laboratory for Living" is an animated demonstration devoted to the conservation of life, limb and property. The Exhibit comprises three divisions—safety on the highways, fire prevention, and health conservation. The background provides housing for various mechanical action displays, testing machines, and a stage for lectures and demonstrations. An unusual series of photomurals symbolize some of the many forms of insurance and bonding protection written by these companies.

A. B. Dick Company

The Exhibit (Walter Dorwin Teague, designer) comprises displays of the Mimeograph Duplicator and Mimeograph Brand Supplies. Many of the uses of this machine—which can duplicate with amazing speed anything that may be written by hand or typewriter—are described. A marionette production shows how the Mimeograph is used in modern business.

Dun & Bradstreet, Inc.

The Exhibit in the design of a Colonial room is an information center on credit where the Fair visitor may consult with staff analysts. Old and new Reference Books and samples of credit reports are displayed. A bronze plaque by George J. Lober, sculptor, depicts "Credit—Man's Confidence in Man," affording a dramatic concept of the part credit has played in America's commercial development.

International Business Machines Corporation

Seventy-nine painters and three hundred research engineers and their assistants will make it possible for the public to see the contemporary art of seventy-nine different countries, together with the latest scientific developments in machines and methods created by International Business Machines Corporation.

The combined display is on view at the



Mural on the Business Systems and Insurance Building.

company's Gallery of Science and Art in the Business Systems and Insurance Building at the New York World's Fair.

This important international exhibit is the fulfillment of a long-cherished plan for bringing art and business into a closer relationship, conceived by Mr. Thomas J. Watson, President of the International Business Machines Corporation. Desiring to contribute toward increasing the interest of business men in art, and of artists in business, Mr. Watson, himself a patron of the arts, conceived the idea in the Autumn of 1937.

The selection of artists, whose work is on exhibition, is authoritative in that in assembling the collection the company requested a leading art authority in each country to select a painter whose work was regarded as characteristic of the country. No restrictions were imposed on choice of artist or subject.

Art students and the public generally will thus be afforded an opportunity to see what these art authorities, in the seventy-nine countries in which the products of the company are used, consider the contemporary art of their respective countries.

The painters include such diverse personalities as a family connection of the Fifth Earl of Essex; a brother of William Butler Yeats, the famous Irish poet; a young woman who used her brother's name and clothes without detection to study in an art school which refused admission to women, and West Indian and Central American natives who

taught themselves to paint without ever receiving art instruction.

The paintings range in size from less than sixteen inches square to a panel more than six feet long; they are painted in oil, water color, and tempera, on canvas, composition board, or, in some instances, silk; and the subjects range from a mother and child to a funeral procession, from a sleeping idler to a laboring workman, from snowcapped peaks to tropic beaches, and from primeval jungle to cultivated farmlands.

"In forming the International Business Machines Corporation's Gallery of Science and Art," Mr. Watson said in making an announcement, "our endeavor is to increase the interest of business in art, and of artists in business, and to create something of permanent educational and cultural value, not only to the millions who will visit the Fair but to the people of our own and other countries who will eventually be able to see the exhibition.

"We have tried to create something which, so far as we can ascertain, has not previously existed in the entire history of art, namely the opportunity to compare, in a single showing, the characteristic art of today executed by living artists in seventy-nine countries.

"This step by an industrial organization is in recognition of the part played by art in industry, and its importance to industry in broadening the horizons of culture, and influencing the needs and desires of the people of every country.

"The International Business Machines Corporation believes its Gallery of Science and Art will help in some degree to create a better knowledge of the cultural ideals of the people in seventy-nine countries.

"In forming this collection, the company received the cooperation of Mr. George Blumenthal, President of the Metropolitan Museum of Art, and Mr. Erwin S. Barrie, Director of the Grand Central Art Galleries."

Marchant Calculating Machine Company

In addition to a display of the full new line of Silent Speed Marchant Calculating Machines, actual demonstrations illustrate their application to all types of business.

Metropolitan Life Insurance Company

Illustrating the activities and functions of a life insurance company in making pro-

grams of security available to the American family. The Exhibit comprises four subdivisions—the composition of the company's 29,000,000 policy holders, their geographical distribution, their occupations, and other items of general interest; the benefits of life insurance which accrue to these people, and the services of the company which make them possible; the benefits to the community as a whole resulting from the company's investments; and the special services rendered by the company through its health and life conservation activities. These functions of the company are shown through striking devices, a number of which are set in motion by the visitors themselves. Another feature is a theatre seating more than 125 persons.

Morris Plan Bankers Association

The Exhibit is dominated by a "Pioneer Theme," symbolizing Morris Plan's pioneering in personal banking. Displays include a photo-electric cell question and answer device which the visitor may operate, and an up-to-the-minute news service. An illuminated mural built in semicircular design depicts a covered wagon scene, stressing once again the "Pioneer Theme" of the Exhibit.

The Mosler Safe Company

The central feature of this Exhibit is a giant vault door, 13 feet in diameter, set against a map of the world and symbolizing "Mosler protects the globe." The display includes a large photomural of the company's plant at Hamilton, Ohio, which surmounts a typical bank teller's cage and illustrations of the famous "Fort Knox Federal Depository."

Underwood Elliott Fisher Company

This Exhibit features the world's largest typewriter, a massive replica of the Underwood Master Typewriter built to scale and actually typing gigantic letters. Here also are displayed the various U.E.F. machines which "Speed the World's Business." George L. Hossfield, ten times World's professional champion typist and others demonstrate their skill on Underwood Master Typewriters.

York Safe & Lock Company

The Exhibit comprises a collection of safes and bank equipment, including a modern, stainless steel, 12-inch vault door weighing

12 tons. The central space is designed in black plastic material with columns and ornamentation in silver leaf; murals decorate the upper panels.

CROSLY CORPORATION

DIRECTLY ABOVE THE ENTRANCE of the Building (Holland & White, architects; Sundberg & Ferrar, designers) on the Court of Communications, a decorative panel portrays the major products of the corporation. The structure is flanked by two pylons and is surrounded by attractively landscaped grounds. Two large bay windows are provided for display, while a band course on the upper façade forms a base for a running inscription. An adjacent pavilion is provided for the visitor's rest and comfort. Against a background of pastel colors, the interior exhibits comprise effectively lighted displays of table model and console radios, radio tubes, cameras, "Shelvador" refrigerators, gas and electric ranges, bottle coolers, and "Sava-maid" washing machines.

MASTERPIECES OF ART

ON THE STREET OF WHEELS, this completely fireproof and well-ventilated building (Harrison & Fouilhoux, architects) is a one-story structure of simple, functional design built informally in three pavilions which enclose a grassy court and reflecting pool. In twenty-five well-lighted galleries the collection of paintings and sculptures, known as "Masterpieces of Art," portrays the great epochs of European art from the Middle Ages to 1800. Valued at \$30,000,000 it represents one of the most important exhibitions of old masters ever displayed under one roof.

All those countries predominant in producing art during those centuries are repre-

sented: Italy, France, Holland, Belgium, Spain, Germany, and England. The 300 paintings selected for the Exhibition consist of loans from both leading museums and private collections in America and from the most important museums abroad, including masterpieces from the Louvre in Paris, the Uffizi Gallery in Florence, the National Gallery in London, the Rijksmuseum in Amsterdam, and the Melbourne Art Museum in Australia. Here the American public may see great works of art which they know from innumerable reproductions but which they could never hope to see in the originals except by crossing the ocean.

The first pavilion comprises seven galleries: the Gothic room containing French and Italian paintings and sculptures of the 13th and 14th centuries; two rooms devoted to Italian paintings; and the remaining rooms showing Flemish, French, German and English paintings of the 15th and 16th centuries.

Devoted mainly to the Italian masters of the High Renaissance and their Baroque followers in Italy, France, and Spain, the second pavilion exhibits the works of Mantegna, Bellini, and Perugino, and the great North Italian and Umbrian paintings of the 16th century. Three cabinets are devoted to the leading masters of the High Renaissance: Da Vinci, Raphael and Michelangelo. A large octagonal hall contains masterpieces by the great Venetians: Giorgione, Titian, Tintoretto, and Paolo Veronese. Next, the works of Caravaggio, Tiepolo, and Guardi, and the French 17th century paintings of Poussin, Claude Lorrain, and Louis Le Nain are displayed.

A special gallery is dedicated to El Greco's masterpieces, while the last pavilion of seven galleries shows the paintings of the 17th and

AMONG \$30,000,000 WORTH OF MASTERPIECES—"The Graham Children" by Hogarth, "Return of Meleager" by Rubens, "Madonna and Child" by Perugino, "Donna



18th centuries of Spain, Belgium, Holland, England, and France. Here are displayed the works of Velasquez, Murillo, Rubens, Van Dyck, Frans Hals, Rembrandt, Vermeer, De Hoogh and others. English painters of the 18th century—Hogarth, Gainsborough, Lawrence, Raeburn and Romney—are represented. The last gallery includes the works of the French masters Watteau, Boucher, Fragonard, and David, of the 18th century, and the Spaniard Goya.

The Exhibition of paintings is complemented by the superb sculptures. Thus the visitor experiences the spirit of a great epoch as expressed not only in superlative canvases but also in other objects of art which suggest the unity existing between the different arts in all the great periods. In a separate room, set aside for offices and service quarters, postcard reproductions and catalogues are available.

Of interest is the fact that the initial costs of the Exhibition were underwritten by a group of public-spirited citizens who preferred to remain anonymous, and that the Fair Corporation believing that "Masterpieces of Art" was of vast cultural significance, made the site available without cost. The exhibition is open daily from 10 A.M. to 10 P.M.

RADIO CORPORATION OF AMERICA

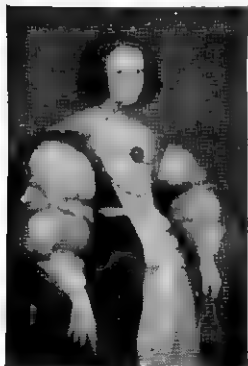
FRONTING 200 FEET on the Avenue of Patriots, the building (Skidmore & Owings, architects and designers) is shaped like a giant radio tube, and surrounded on three sides by beautifully landscaped and terraced gardens. The exhibits, located both in

Spinola" by Van Dyck, "Titus" by Rembrandt, "Venus and Adonis" by Titian, and many others by artists from the Middle Ages to 1800.



R.C.A. BUILDING with gleaming antenna tower.

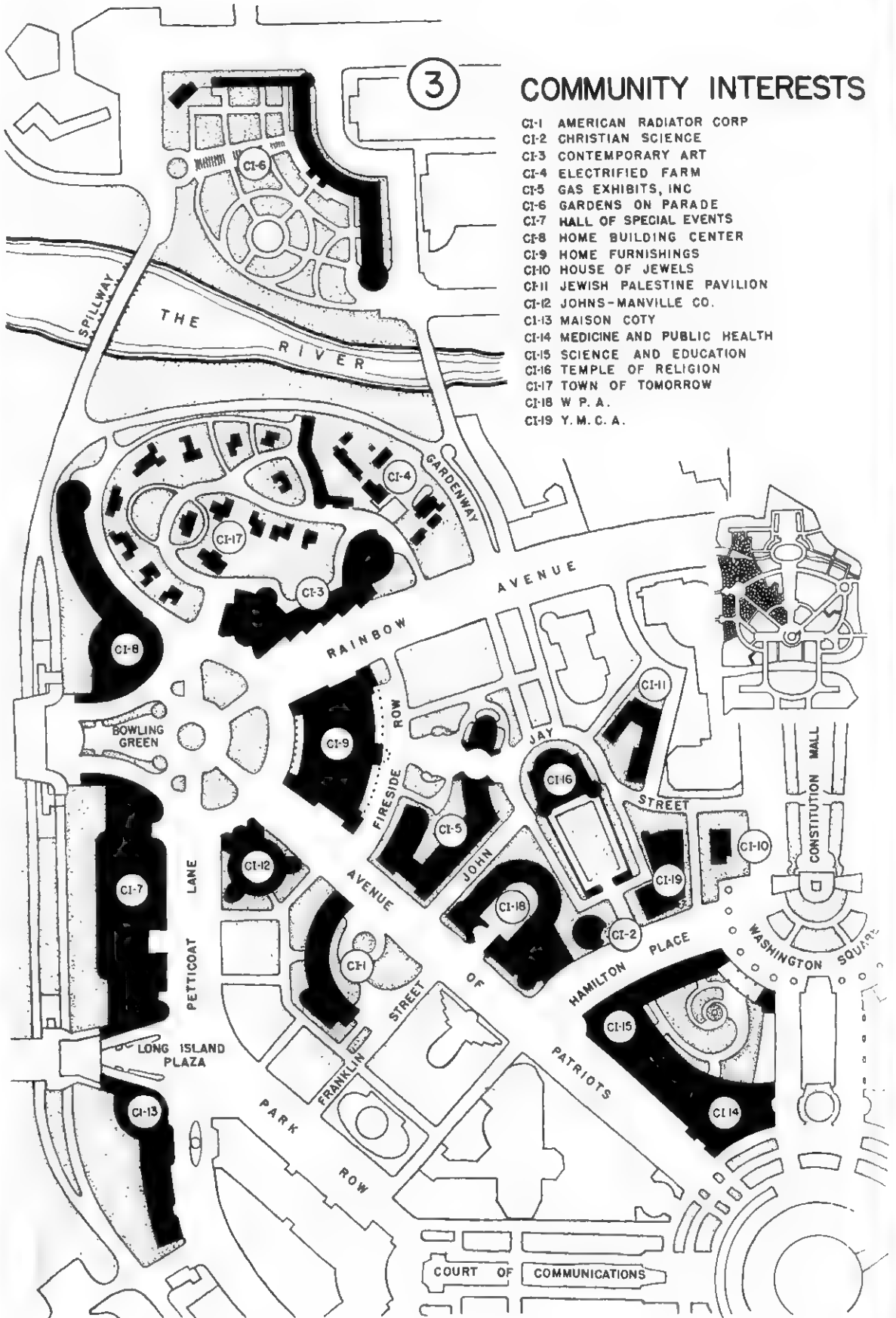
the building and gardens, portray the principal activities of the corporation in the field of radio communications. Television, which is being made available to the general public in the New York metropolitan area coincident with the opening of the Fair, is the outstanding feature of exhibits. Actual demonstrations are given and some of the development work that is being done in the laboratory is shown. Other exhibits cover facsimile broadcasting, radio point-to-point international communications, marine radio communications, sound broadcasting, recording and record reproduction. Animated dioramas are used in some of the displays. A special feature is a 53-foot motor yacht, equipped with radio devices for safety and communication at sea, floating in a water basin in the gardens.



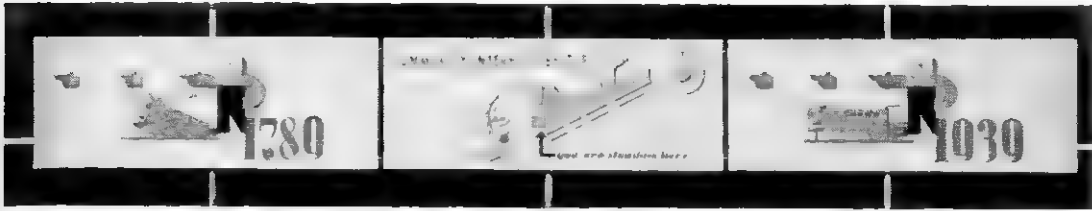
3

COMMUNITY INTERESTS

- CI-1 AMERICAN RADIATOR CORP
- CI-2 CHRISTIAN SCIENCE
- CI-3 CONTEMPORARY ART
- CI-4 ELECTRIFIED FARM
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COMMUNITY INTERESTS



HOME FURNISHINGS BUILDING

Focal Exhibit

THE COMMUNITY INTERESTS FOCAL EXHIBIT (Gilbert Rohde, designer) is housed in a modern structure of classical design—the Home Furnishings Building (Dwight James Baum, architect), whose high colonnaded façade fronts on Bowling Green adjacent to the I.R.T.-B.M.T. subway gate. Significant murals and sculptures adorn the exterior. On the main wall, behind the colonnade, a most unusual mural of ceramic glaze on metal, designed by J. Scott Williams, symbolizes the broad theme of Community Interests—*shelter, education, religion, recreation, and art.*

Visitors will understand, that in the broad sense, much of the entire Fair is devoted to Community Interests. But here in this Zone will be found many of the exhibits which treat more directly with Man's life in the group and his communal interests. No person of 1939 can live alone; each is a member of the community, whether it be large or small. Every person is caught up in the mesh of its complexities and problems; every person derives immense benefits from his life in the community of his fellow men. During the past 150 years since the inauguration of George Washington there has evolved a complex organization of human society. Relative independence has become vital interdependence in all phases of living. The major FOCAL EXHIBIT with its five minor displays drives home the significance and the opportunities presented by these great changes.

Entering the Home Furnishings Building, you are in a vast room, 145 feet long and 40 feet wide. Here the FOCAL EXHIBIT is divided into a number of sets arranged on one long semi-circular wall. By means of light and the voice of a narrator, your

attention is concentrated on one scene at a time, enabling you to view the various phases of the performance in controlled sequence.

Action for the first scene begins with the crowing of a rooster while the set is still dark. Then, slowly, the night fades into gray dawn, and the light of a rising sun reveals LIFE in 1789—a home scene; a village green, typical of colonial communities, and here a row of figures depicting, half-humorously, all types of people and the various occupations which were necessary to their livelihood. Behind the figures looms a colonial township. Here a church, with simple gravestones in the shadow of an elm, provides an atmosphere of peace and quiet repose, suggesting the ultimate escape or reward for all Man's labors; a one-story shop, its gleaming white clapboards typical of a period; a simple schoolhouse; a town hall and the offices of the town fathers. Throughout the scene the narrator's voice is heard, emphasizing the theme:

*"The year is 1789.
No leisure. No time to play.
Eight hours to sleep and sixteen to work
Just time enough for church.
Just a few years of school.
Work to be done day after day.
For young, for old."*

Scene follows scene, showing progressively the passage of time between 1789 and 1939. In the interval of 150 years, men have been thinking, scientists working, silently learning the secrets of nature to harness its great energies. Inventions were applied to give Man power to speak, power to move, power to make. As a direct contrast to the first scene, the last exhibit emphasizes 8 hours rest, 8 hours work, 8 hours leisure in 1939. Man is now comparatively free in time and space.

In this final act which symbolizes Man, Earth, and the Heavens, the sky darkens as the narrator begins. Man starts to move aloft, following the path of converging lines

until he reaches a bright star in which his home is revealed. A large cloud then lights up. Smaller clouds are illuminated, each bearing significant symbols, such as—NEWS-PAPER, headlines; RADIO, towering masts; SPORTS, a hand holding a tennis racquet; TRAVEL, a train, an automobile, and a ship; SCHOOL, a man in a cap and gown; HOUSING, a view of a modern community; HOME, a modern house. As the scene slowly fades into darkness the narrator concludes with these words:—

*"Time for Interest in Government,
In Community, in the Group.
Time to plan for our Community.
At last Man is freed. . . .
Freed in time and space.
For What?"*

You may well ask yourself that question. . . . For What? . . . The answer is one that you and each and every one of us can give, for the making of our world is in our hands. Humanity as a group may shape its own destiny and dictate its future—for better or for worse. We may derive comfort and inspiration, however, from the fact that science has provided us with the means—the tools—to shape a better world. In our hands lies the welfare of our children and our children's children. This Zone of the Fair, devoted to Community Interests, reflects comprehensively our modern modes of living, revealing by means of many exhibits the organizations, ideas and ingenious products that contribute to the betterment of Community Living. The Home Furnishings Building includes the following commercial exhibits:

Ferro-Enamel Corporation

The Exhibit features a pictorial mural, 17½ feet high and 12½ wide, executed in fired porcelain enamel colors on steel. Other wall illustrations show the many uses of porcelain enamel and how it is made. Displayed in the booth are prefabricated metal

building sections finished with porcelain enamel.

The Fuller Brush Company

Illumined panels show the complete line of Fuller products for personal, household, and industrial use. Here also "America's most famous visitor"—the Fuller Brush Dealer—is depicted. The Exhibit includes a view of the company's factory at Hartford, Connecticut, and the Manchurian Boar, symbol of the famous imported bristles used in Fuller Brush manufacture.

Hardman, Peck & Company

The Exhibit includes displays of the newest types of the pianos—some in color and one in ivory—which have made Hardman, Peck & Company pianos famous among music lovers throughout the world. Here master players demonstrate these exquisitely toned instruments.

The Hoover Company

Revealing the cleaning ability of the Hoover cleaner, the Exhibit presents a giant-sized Hoover which is actually operated. Seven models, from the earliest to the latest, are displayed. Another feature is a large mechanically operated world on which a current model Hoover is mounted. In the end-wall of the Exhibit area, two animated dioramas show the transformation that takes place when a Hoover ensemble is used to clean an entire room.

The Howell Company

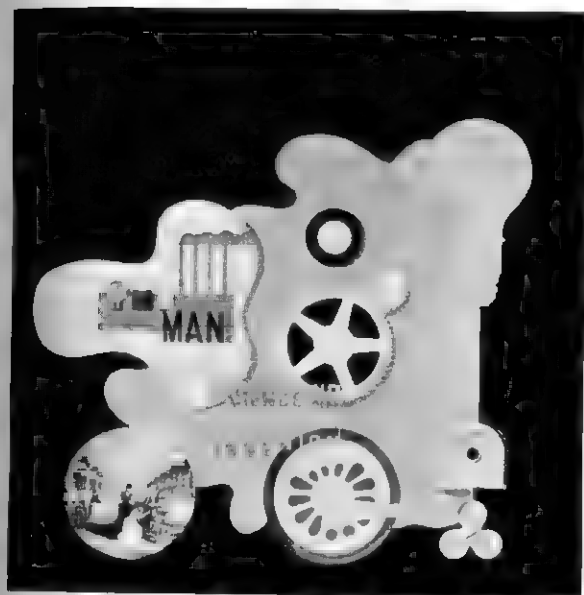
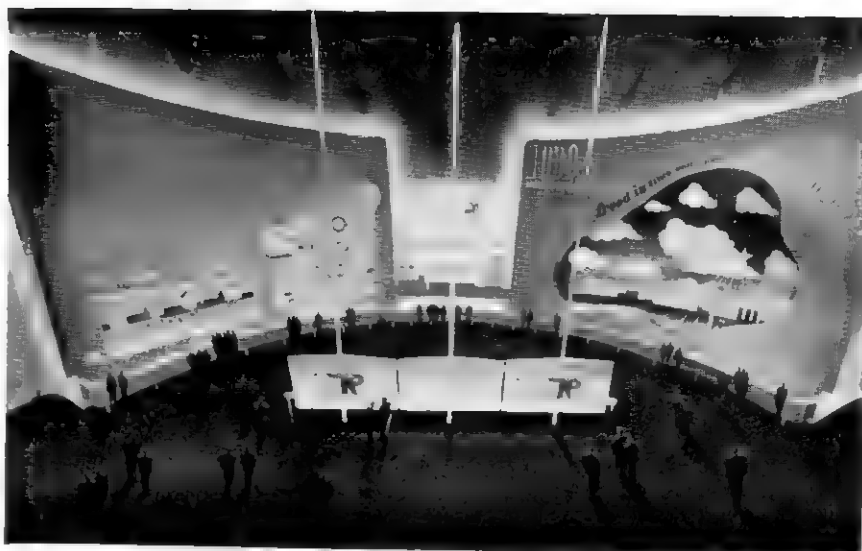
In addition to displaying an array of new models in chromesteel furniture for kitchen, dinette, and breakfast rooms, the Exhibit demonstrates modern decorative methods for the use of color for kitchen and dinette. Also demonstrated is the way this new type of kitchen and dinette furniture relies

LIFE 150 YEARS
AGO is vividly portrayed in this mural of the Community Interests focal exhibit.



PART OF THE COMMUNITY INTERESTS focal exhibit treats with matter as it affects human society.

BELOW — the focal exhibit's "Wheels of Life" that make Man's world go 'round.



on steel for strength to the extent that it is practically indestructible, yet, at the same time, possesses a refreshingly new type of beauty that seems destined to endure.

S. Karpen & Brothers

Several groups of Karpen furniture are displayed here.

F. A. North Piano Company, Inc.

Models of the Lester Betsy Ross Spinnet and various styles of the Lester Grand Piano are included in this Exhibit. Adorning the side walls, a continuous photomural illustrates the story of piano construction from the raw lumber to the finished product. For your convenience, chairs and sofas are pro-

vided, and attendants are present at all times to answer questions and demonstrate the pianos. There is a piano finished in gold, with ever-changing lighting effects.

Olson Rug Company

Here is a pleasing and colorful exhibit of Olson Reversible Rugs in which is utilized the old materials sent in by its customers.

United States Potters Association and National Brotherhood of Operative Potters

A major feature of the Exhibit is a reproduction of a pottery plant with a gas-fired kiln in actual operation. Here you see all the operations from the mixing of clay to the finished product. The National Brotherhood of Operative Potters Union contributed to this exhibit for the purpose of aiding the industry.

United States Rubber Company

This exhibit features the marvelous new "U. S." Royal Foam Sponge, a new mattress and cushioning material. You may test the demonstration bed and sit in the lounge seats, experiencing a luxurious new sensation of comfort. You may also see how Douglas Airliners and new streamlined trains add luxury with this new material.

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

CONSTRUCTED of the industry's common materials, the arc-shaped Building (Voor-

hees, Walker, Foley and Smith, architects) faces the Avenue of Patriots. In front of its curved colonnade, the grounds are shaded by pines and maples, and brightened by vari-colored flowers that harmonize with the structures' predominant orange-yellow hue. Along the sweep of the inner wall and in display islands is shown one of the most comprehensive collections of modern heating and air-conditioning equipment ever assembled under one roof. Educational displays explain the functions of the newer types of heating and air conditioning systems, and automatic equipment for coal, oil or gas. Another attraction is the plumbing exhibit centered around an elaborate composition that depicts the "Neo-Angle Bath" and its comforts. This display includes a variety of the most up-to-date bathroom and kitchen arrangements, and the "illusion box"—a contrast between the bath of 50 years ago and that of today. (Skidmore & Owings; John Moss, associate; designers of exhibits.)

CHRISTIAN SCIENCE BUILDING

ON HAMILTON PLACE two fountains, from which the water falls on either side of an imposing entrance, attract you to the Christian Science Building (W. Pope Barney, architect). Circular in form like the Perisphere, which is visible from its steps, the structure symbolizes eternity. In the restful interior, exquisite murals and a painting of Mary Baker Eddy—the founder of Christian Science—depict the good that Christian Science is contributing towards building the "World of Tomorrow." Here are displayed the textbook, *Science & Health, With Key To The Scriptures* by Mrs. Eddy, and other publications, including the daily newspaper *The Christian Science Monitor*. Air-conditioned reading rooms flank the rotunda, conversation rooms and telephone booths, being located to the right and left of the entrance. A staff of interpreters is on hand for the convenience of visitors from overseas.

CONTEMPORARY ART BUILDING

THE CONTEMPORARY ART BUILDING (Frederick L. Ackerman, Joshua D. Lowenfish and John V. Van Pelt, architects) presents "American Art Today," the most representative and democratically selected exhibition of the work of living American

painters, sculptors, and printmakers ever assembled. The building, covering an area of 40,000 square feet, is divided into twenty-three handsomely designed and well-lighted galleries providing display space for about eight hundred works of art. To insure a representative exhibition, committees of nationally known artists representing every phase of art opinion, conservative, middle-of-the-road, and modern, were appointed in all sections of the country to select the work.

Every work in the Exhibition was passed by one of these committees. Preview exhibitions were organized by the Committees of Selection in many states and three large regional previews were held—for the Southern states at the Virginia Museum of Fine Arts in Richmond, for the Midwest at the Kansas City Art Institute, and for the Rocky Mountain Region at the Denver Museum—thus providing an additional opportunity for artists to show their work.

A sum equal to five percent of the receipts from admissions to the Contemporary Art Building is being set aside by the Fair Corporation to provide a purchase fund for the Exhibition. Outstanding works will be purchased at the close of the Fair and donated to museums and other organizations maintaining art galleries free to the public. Works in the Exhibition may be offered for sale at the discretion of the artist although none may be removed before the close of the Exhibition.

A catalogue containing a reproduction of every work in the Exhibition is available, as well as a simple list catalogue. There is also a portfolio of sixteen reproductions in color of outstanding paintings in the Exhibition.

Two studios have been set aside in the Building for demonstrations of methods and techniques by well known artists in all fields, and special programs related to art and art activities are scheduled in the auditorium of the Science and Education Building.

The Exhibition is under the direction of a Governing Committee of which A. Conger Goodyear, President of the Museum of Modern Art, is Chairman, and an Artists' Committee. The other members of the Governing Committee are Juliana Force, Director of the Whitney Museum of American Art; Laurence P. Roberts, Acting Director of the Brooklyn Museum; Herbert E. Winlock, Director of the Metropolitan Museum; and Holger Cahill, National Director of the Federal Project and also the Director of the present Exhibition. The Artists' Committee

is composed of Anne Goldthwaite, John Taylor Arms, Stuart Davis, Hugo Gellert, John Gregory, Jonas Lie, Paul Manship, Eugene Speicher, and William Zorach.

THE ELECTRIFIED FARM

LOCATED BETWEEN Flushing River and Rainbow Avenue, The Electrified Farm (presented by the Electric Utilities Exhibit Corporation) comprises a practical working farm, with a completely equipped farm house and buildings, cattle, horses, chickens—everything you normally expect to find on a farm, even to the flower and vegetable garden. Here electricity does all the work efficiently and economically, and more than a hundred practical applications are demonstrated. The farm house—an attractive two-story frame structure, with a tile terrace—is set amid apple trees and elms; in the pasture nearby, maples furnish shade for the cattle. Grouped for convenience and efficiency are the silo and barn, with a bull exerciser, the milking parlor, dairy room, workshop and horseshed; at the other end of the plot you will find the poultry house, brooder house, greenhouse, hotbeds, community packing house, and the orchard. (Harrison & Foulhoux, architects.)

GARDENS ON PARADE

Hortus, Inc.

GATHERED TOGETHER within six acres in the Community Interests Zone between Continental Avenue and the River are the fifty living and flowering horticultural displays which compose Gardens on Parade. This continuous flower show is sponsored by the Horticultural Society of New York, the New York Botanical Garden, Brooklyn Botanic Garden, New York Florists' Club and Society of American Florists, together with many co-operating garden clubs.

Its central motif is the Havemeyer Memorial Garden, a circular grass bowl ringed with Weeping Cherry trees and surrounded by four segments, each containing three small gardens planted with rare flowers and shrubs.

A Rose Garden, laid out in geometric design, displays 2,500 of both familiar and newest varieties. A Woodland Path garden, complete with brook, affords a sanctuary for American wild flowers. Here also stands the Thatched Cottage, containing a library and registration room for gardeners. Long water pools are planted with native and tropical lilies and other aquatic plants. The Herb



GARDENS ON PARADE—outdoor gardens of different types that offer solutions to various garden problems contain many new types of flowers and plants introduced to the public for the first time.

ALL ROADS LEAD TO THE GAS INDUSTRIES EXHIBIT



THE "COURT OF FLAME"

LOOK for the four towering pylons. See the awe-inspiring night spectacle of living fires.

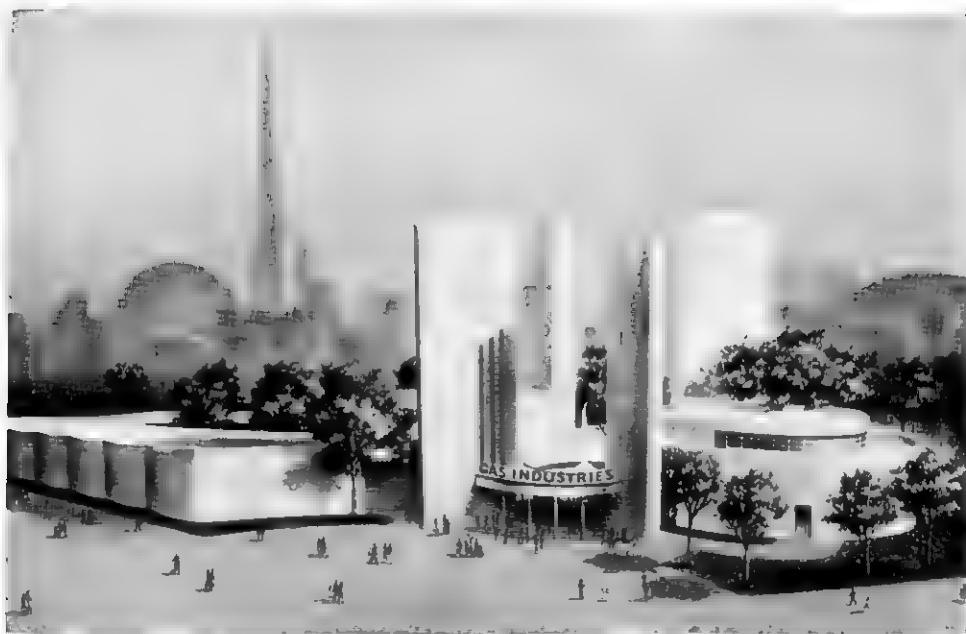
MEET George Rector, official host of the exhibit. Attend this world-famous authority's daily presentations on the fine art of preparing and serving food.

INSPECT "Homewood" the "All-Gas, Good Housekeeping Home"—modern but not modernistic. Planned for "the majority of Americans." Featuring up-to-the-minute gas equipment.

ENTER the great exhibition hall. View the vast panorama of manufacturers' displays. Thrill at the contributions of science to daily living.

SEE and hear for the first time grand opera performed by puppets accompanied by recording of world's great artists and orchestras—160 miniature stars presenting a repertoire of operatic works several times daily in the theatre of the exhibit group.

GAS — *tomorrow's fuel*
BUILDING A BETTER WORLD — TODAY



GENERAL VIEW of the building of Gas Exhibits, Inc

Garden is laid out in 16th Century "knots," and in contrast with it, two Modernistic Gardens show the latest taste in landscaping. In the Iris Garden are found the vast color and flowering range of these varieties. Still another reveals the curious ways of espalier fruit. Farther on is the Garden of Nyssa. One garden shows various green turfs and another maintains a display of blue and white flowers behind box edgings.

These gardens of yesterday, today and tomorrow are illuminated at night with soft color effects which turn the entire area into a glowing Eden.

The background of Gardens on Parade is the long Horticultural Building, with its two rotundas and an exhibition arcade. Here

are the displays of seeds, plants and horticultural merchandise, and here are shown prize-winning flower arrangements by garden clubs. More examples of gardening are found in the Greenhouses. Dioramas with living plants disclose the progress of the garden. In all, there are 900 feet of buildings.

An added feature is the Terrace Restaurant, so placed that diners can enjoy a panorama of the gardens.

The officers for "Gardens on Parade" are Mrs. Harold Irving Pratt, *President*; Henry F. du Pont, *Chairman of the Board*; A. M. Dauernheim, *Executive Vice-President and General Manager*; and William A. Rodman, *Secretary*.



THE ALL GAS HOME of tomorrow—an interesting feature.

GAS EXHIBITS, INC.

EVERY BRANCH of the Gas Industry is represented in this building (Skidmore & Owings and John Moss, architects and designers of the exhibits) located on the Avenue of Patriots. Providing the central display, the Court of Flame with its perpetually burning flame, is surrounded by four 90-foot pylons from which blue and yellow flames soar into the sky at night.

In the main exhibit hall manufacturers of every type of gas appliances display, in home settings, the most modern devices for cooking, refrigeration, water heating and house heating. In a modern auditorium, George Rector, internationally known authority on food preparation and serving, gives daily lectures and reveals many of his famous culinary concoctions. Located in the tree-shaded patio adjoining the Court of Flame, the All-Gas Home (Dwight James Baum, architect and designer) illustrates the versatility and practicability of gas as an all-purpose fuel. Distinctive landscaping is a feature of the Gas Industry's exhibits, the entire group being surrounded by gas "flambeaux" similar to the ceremonial urns of ancient Greece. At night, wide streamers of yellow flame spiral from them constantly, weaving a pattern of fire against the sky. The Exhibit was made possible by the cooperation of a majority of the utility companies in the United States and Canada, together with twenty-two of the major gas appliance manufacturers in the United States. (See detailed list of exhibitors, page 193.)

HOME BUILDING CENTER

LIKE A PROTECTIVE STRUCTURAL ARM, the Home Building Center (Robert W. McLaughlin, Jr., Arthur C. Holden, Stamo Papadaki, John C. B. Moore and Jean Labatut, architects) embraces the northerly portion of that group of small houses known as the Town of Tomorrow. The main section of the structure is a rotunda with its entrance facing Bowling Green Plaza.

The curving wing, several hundred feet long, gives to the whole structure, if viewed from above, the appearance of a colossal ladle dropped on the ground. Inside the rotunda a ramp circles around and around and apparently lifts up one edge of the roof. The many interior murals, eighteen in all, are the results of the collaboration of Louis Bouche, Allen Saalburg, and Everett Henry. They were executed in water paint and portray the history of architecture, with the

single panel over the entrance which depicts the history and treatment of home building in the United States, while the remaining seventeen panels describe the history of architecture in general from the Stone Age to the present day.

The side walls of the wing are chiefly of glass and shaped like store-windows where products and materials employed in home building are exhibited much in the same manner as in a modern department store. Frequent entrance doors break the monotony of the extended arc of glass.

American Hardware Corporation

The chief purpose of this exhibit is to assist the home owner in the selection of appropriate hardware that will harmonize with and enhance the architectural design of his house. Door handles, knobs, locks, key escutcheons and push-button plates add the final note of consistency to the architectural treatment of residential buildings. In an animated display, with changing lights and a recorded talk, is shown not only the general story of hardware, but also the factors underlying many recent changes in design.

Anthracite Industries, Incorporated

From so small an area as 484 square miles, all concentrated in northeastern Pennsylvania, comes the product of one of the most important basic industries in the country—the mining of anthracite coal. It supplies heat-comfort to more than 6,000,000 families each year, it employs more than 100,000 people at an annual wage of more than \$155,000,000, and its annual production value is greater than all the nation's output of gold, silver, lead and aluminum combined. These facts, together with many others of the industry are graphically illustrated in one of the larger exhibits in this building.

Chamberlin Metal Weather Strip Co.

In this Exhibit the Chamberlin Metal Weather Strip Company shows by charts, diagrams and operating models the many values of metal weather strips for all types of windows and doors, frame and roll type screens of steel and of bronze, rock wool insulation, Chamberlin plastic-calk, and insulate (double) windows.

Crane Co.

Here a Glass House under a microscope shows how plumbing fixtures operate, how heat is created and conveyed through the



THE JOHNS-MANVILLE BUILDING

house, and how you get water from faucets. The relationship of valves, fittings and piping to modern living is also illustrated, innovations of design and color in plumbing fixtures being effectively shown.

Fiat Metal Manufacturing Company

Displays of the newest types of prefabricated shower cabinets with glass doors comprise the major feature of this Exhibit. In Houses Number 8, 10, 16, 18, 19, and 21—Town of Tomorrow—the company exhibits shower cabinets in color styles that harmonize with the general decorations.

Flush-Metal Partition Corporation

Among the displays of this company are complete shower cabinets and glass enclosures; there is also an electric bath cabinet. The latter is more and more becoming an important addition to the modern bathroom and consequently is here given particular emphasis.

Keasbey & Mattison Company

The exhibit of this company, pioneers in the manufacture of asbestos and insulating materials, is one of the largest single attractions in the Home Building Center. A large side panel is the world's first com-

plete asbestos mural, brilliantly colored and lighted, conveying through symbolism the part asbestos plays in the protection of the home. The central display is a magical snow man that does not melt though subjected to tremendous heat, being protected from a raging fire by sheets of commercial asbestos insulation. All around the central back wall are six sections which in turn show the story of asbestos, its use on the farm, in home and industry, and its application to the deadening of sound.

Marsh Products Company

A decorative wall panelling, *Marlite*, manufactured by the Marsh Wall Products Company, is on display in this Exhibit. This material for creating beautiful interiors comprises plain colors, wood veneers, wood, marble and tile patterns.

Tilo Roofing Company

The roofing products of this company are exhibited by a series of flashograms, pictures that appear at ten-second intervals. On the rear wall of the display booth are three paintings, that with this intermittent illumination, show consecutively—a house before Tilo products have been applied; the process of applying them; and finally the house completed with this fireproof material.

Western Pine Association

The utility and charm of fine soft woods, such as Idaho White Pine, Ponderosa Pine and Sugar Pine are here exemplified by means of living room and kitchen installations. Whatever the visitor desires to know about lumber products, about the species and grades of wood, is supplied by a staff of men experienced in house and home furnishings.

The Yale and Towne Manufacturing Company

In this Exhibit clever mechanical demonstrations illustrate the company's basic products, while other devices are displayed in such a way as to be operated by the visitor himself. An outstanding feature is a sunken stage in which Electrical Industrial Trucks and other material-handling equipment are demonstrated by skilled operators and explained by voice and motion pictures. Displayed near illuminated dioramas covering the ancient Egyptian, the Roman and the modern periods, a collection of historical locks includes many of Roman and Medieval origin and those of Baron Rothschild, Andreca Dillenger, and the late Emperor Francis Joseph.

HOUSE OF JEWELS

RICHES BEYOND THE DREAMS of Cræsus are housed in the Building (Raymond Loewy, designer; J. Gordon Carr, architect) at Hamilton Place and Constitution Mall. Itself

a jewel of modern architecture, the structure is almost within the shadow of the huge statue of George Washington.

To the left of the entrance, the first exhibits are three displays of the finest craftsmanship in silver. Beyond, in the amphitheatre at the end of the building, a spectacle reminiscent of the fabulous "Mines of King Solomon" comprises a huge collection of rough and polished diamonds valued at millions of dollars—a display sponsored by the DIAMOND CORPORATION, LTD., DE BEERS CONSOLIDATED MINES, LTD., and ASSOCIATED COMPANIES. Here a spiral tower fifteen feet high supports a diamond studded globe on which are shown the diamond mining centers of the five continents.

To the accompaniment of soft music and dimmed lights, an unseen narrator tells The Story of Diamonds. The formation of this precious stone and its distribution to the world is dramatized. Climaxing the display, brilliant light floods the room. You turn to the five windows, behind which TIFFANY & CO., BLACK-STARR AND FROST-GORHAM, CARTIER, MARCUS & COMPANY, and UDALL & BALLOU exhibit their newest creations of diamonds, pearls, sapphires, opals, rubies, emeralds and other precious stones

JOHNS-MANVILLE SALES CORPORATION

THE JOHNS-MANVILLE BUILDING (Shreve, Lamb & Harmon, architects) is located on Bowling Green. In the main foyer a gigantic figure clad in an asbestos suit is shown



THE COTY
AND COS-
METICS
BUILDING
with its
unique
powder box
top.

in the act of stepping from a flaming pit. It symbolizes man's ability to control heat and protect himself from fire through the use of the "magic mineral" asbestos. Featured in the exhibits are hundreds of useful home-building materials and industrial products which Johns-Manville has developed from the four minerals—asbestos, diatomaceous earth, limestone, and asphalt—for the control of heat, cold, sound and motion, and for protection against fire, weather and wear. In an air-conditioned theatre an entertaining program of educational motion pictures is presented.

MAISON COTY

AT MAIN STREET and Long Island Plaza, the building (John Walter Cross, Eliot Cross and John Hironimus, architects; Donald Deskey, designer) is surmounted by a glass transparency, illuminated at night and featuring a vast powder box design which immediately suggests the nature of the building's exhibits.

On entering the colossal container one is confronted by the main feature of the Exhibit: the Hall of Perfumes, where each of Coty's perfume creations are arrayed about the central promenade. Minor exhibits show in detail the art of making perfumes, from the laborious collection of raw materials from remote parts of the world through to the finished product. A perfume chemist's laboratory demonstrates the scientific phases of this ancient art, while other displays demonstrate the rôle of the decorative arts in modern cosmetic packaging.

PALESTINE EXHIBITS, INC.

IN THE BUILDING (Arieh El-Hanani, architect; Norvin R. Lindheim, associate; Lee Simonson, consultant designer) on John Jay Street, various displays portray the work accomplished by Jewish settlers in the Holy Land—the reclamation of swamps, the irrigation of desert wastes, and the cultivation of farm lands. Other exhibits are devoted to historical subjects, the school system in Palestine, and the revival of the ancient Hebrew tongue. Here is told the story of the battle against endemic disease. Examples of arts and crafts are displayed. A series of dioramas depicts "The Holy Land of Yesterday and Tomorrow." Because of its significance as an answer to the charge of unproductiveness levelled against the Jew, the Palestine Exhibit has received the united sup-

port of the Jews of America, from whom funds for the project were raised by popular subscription.

TEMPLE OF RELIGION

BETWEEN HAMILTON PLACE and John Jay Street, with its entrance on Hamilton Place, the Temple (Poor, Stein & Reagan, architects), of modern ecclesiastical design, is a practical demonstration to the world that America is not only maintaining her religious heritage of freedom of worship, but is also projecting it into her future life. Neither the building nor the ground is consecrated, nor are formal religious services held here. Prominent clerical and lay religious leaders endorse the project. To defray the cost of erecting the edifice, funds were solicited throughout the country by the Temple of Religion, Inc. The 50,000 square-foot site was donated by the Fair Corporation.

By way of a passage between the administrative offices and a section devoted to the ministers and lay representatives of the three great Faiths, you enter a landscaped retreat, where a fountain leaps above beds of bright-



THE TEMPLE OF RELIGION—symbol of the "Cathedral of Tomorrow" where worship is the theme rather than denomination.

colored flowers. A special feature of the structure is a cathedral-like porch on which religious pageants and dramas are held. Programs designed to express the value of spiritual things are presented in an auditorium which seats 1,200 persons. The Temple is a rallying point for groups under church auspices and others devoted to the perpetuation of similar ideals. On the structure's upper façade, which rises to a height of 66 feet, are the words—"For All Who Worship God and Prize Religious Freedom." This is the basic motif of the project.

THE TOWN OF TOMORROW

THE TOWN OF TOMORROW (on Bowling Green near the I.R.T.-B.M.T. Gate) consists of a community of fifteen Demonstration Homes, exemplifying the proper use of nationally available materials, equipment and methods for home building or home modernization, and the Domestic Utilities Building, containing a series of modern, fully-equipped basements.

The Demonstration Homes have been designed by well-known architects and range in cost from minimum houses upward to houses costing around \$20,000. These houses do not represent architecturally a variety of all parts of our country, but they are consistent with the conditions of the Atlantic Coast States. The arrangement of these houses is not intended to represent a model neighborhood plan, as neither the circulation requirements nor the available ground area make it possible. A special feature of each Demonstration Home is that one room is given over to a comprehensive exhibit of the "hidden" materials which have been used in that particular house. Here are displayed

free-standing sections of walls, roofs, and floors showing their construction, including sheathing, insulation and special structural systems. There are also models of framing systems, layouts of plumbing, wiring and other domestic utilities. Thus the parts of the house generally unfamiliar to the average home owner or builder are interestingly demonstrated.

The Domestic Utilities Building consists of a series of modern, fully-equipped basements and utility rooms adaptable for use not only with the Demonstration Homes (which are built without basements due to ground conditions and the problem of traffic control) but for any new or modernized dwelling. These basements contain equipment for heating, air conditioning, water conditioning, and waste disposal. Typical recreation rooms, workshops, laundries, and facilities for other activities which normally might be included within the perimeter of the modern American residential basement are also shown. Several of the Demonstration Homes are also equipped with utility rooms, particularly the lower cost homes where the utility room will care for domestic utilities normally located in the basement.

The latest and most modern equipment and materials consistent with the cost of the house in which they are found, have been supplied by participating manufacturers. The names of these participating manufacturers, the products used, and how and where an interested visitor may obtain them, are described in the booklet which is given away in each house and in the Domestic Utilities Building. For the names of the companies which have made this exhibit possible, see the List of Exhibitors under Town of Tomorrow (page 195).

Dine Delightfully



On Avenue of Pioneers
DELICIOUS MEALS
PROMPT SERVICE
REASONABLE PRICES

**TOFFENETTI
RESTAURANT**

AND GARDEN

Air Conditioned

"FAMOUS FOR HAM AND SWEETS"

The Celotex Corporation

A modern residence in every detail, the Celotex House incorporates the newest advancements in home insulation which provide more comfortable and economical living. Here is shown how cane fiber insulation board maintains even house temperatures, makes quieter homes and furnishes material for exquisite new interior decorations. Products of The Celotex Corporation have been used extensively at the Fair, nearly one-half million square feet of ramps and floor surfaces having been treated with Celotex Traffic Top, a new material that takes the strain out of walking. It is safe to say that this innovation has done its part to reverse the familiar expression often heard at previous fairs—"I'm too tired, let's go home" to "Let's stay and see the show." Also of interest is the fact that in solving the acoustical problems in the huge spherical room—the Perisphere—Celotex Acoustical products were used to assure visitors the clear and distinct reception of voice, sound and musical notes.

International Nickel Company

Nickel has helped to pave the way of modern industry into the "age of alloys." Monel, the natural alloy of nickel and copper, is among the more generally known of the bright metal products used in food processing and in the petroleum and chemical industries. A popular series of exhibits featuring Monel is in the Town of Tomorrow, where the kitchens of eleven houses have been planned and equipped by the Whitehead Metal Products Company of New York with Monel sinks, range tops and other working surfaces, as well as with hot water storage tanks of the same rustproof alloy. Besides the variety of displays in these houses, nickel and nickel alloys are featured in the Gas Industries Building, the Canadian Government Building and the Metals Building.

WORKS PROGRESS ADMINISTRATION, U. S. A.

LOCATED ON THE AVENUE OF PATRIOTS, the Exhibit (Delano & Aldrich with Mr. Licht, architects) is designed as a tribute to the achievements of the Works Progress Administration in providing jobs for more than 3,000,000 needy unemployed and thus adding to the Nation's permanent wealth. Interior displays show what work—"The American Way"—has done and is doing for the individual, the community and the nation. Workers demonstrate the skill of the weaver and the research worker, the plotter, the model maker, the educator. Besides outstanding models that depict the creations of the engineer, the bridge builder, and the conservationist, paintings by some of America's leading artists are exhibited. In the auditorium and the garden, performances and demonstrations by Federal musicians, actors, recreation leaders and others offer entertaining and constructive education throughout the Fair's duration.

YOUNG MEN'S CHRISTIAN ASSOCIATION OF THE CITY OF NEW YORK

SYMBOLICAL of the Association's theme, "Friendship," the Building (Dwight James Baum, architect) is situated on Hamilton Place, sixty yards west of the George Washington Statue. On the west wall, a large map of the world in mosaic tile depicts all the countries where Y.M.C.A.s have been established. Besides serving as a center for the sponsored services, and the "Friendly Tours" sponsored by the Y.M.C.A. of New York, the Exhibit includes social and correspondence facilities and a restaurant with accommodations for 600 persons.



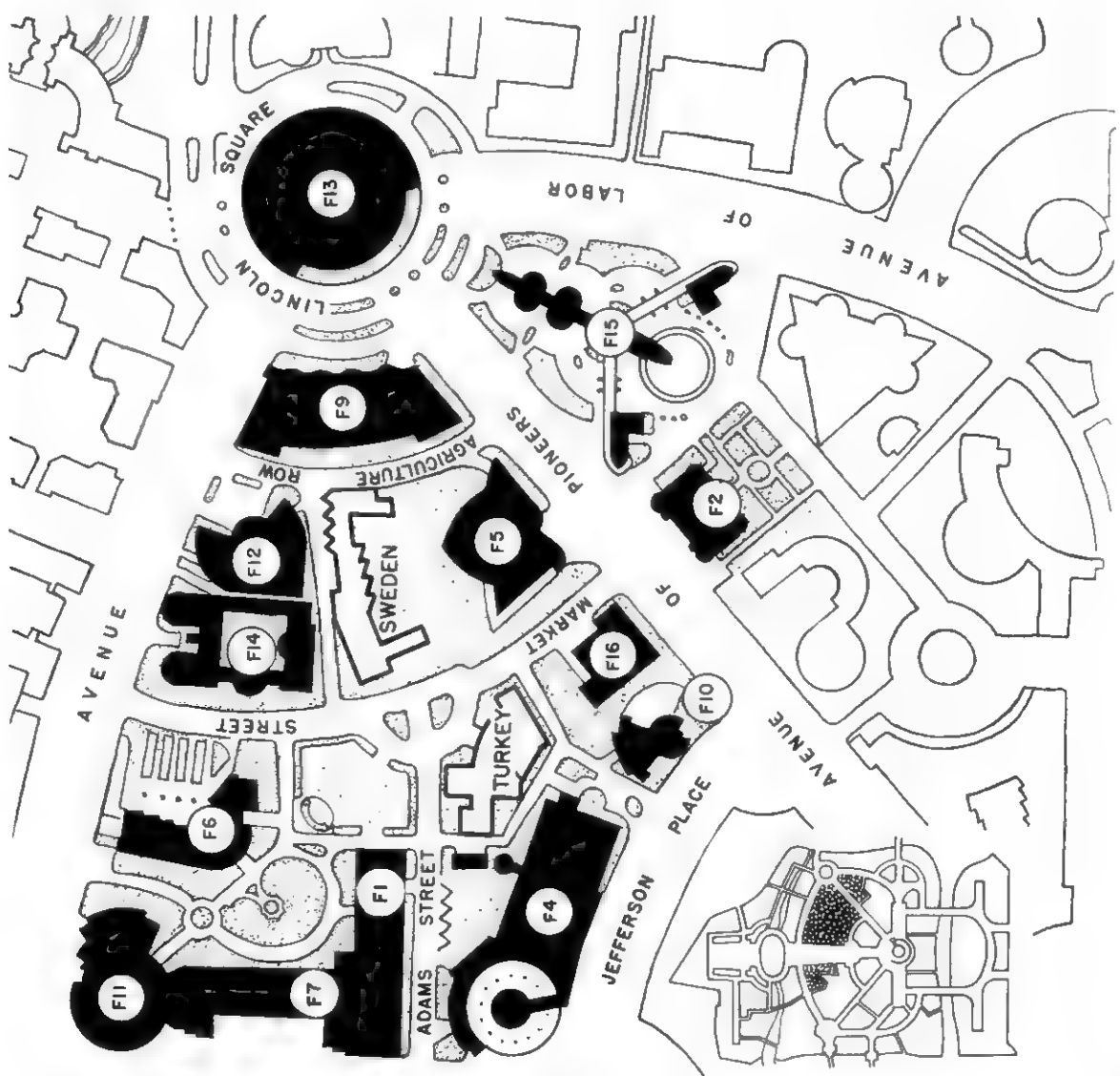
Y. M. C. A. BUILDING—dedicated to the service of all mankind.

RAINBOW



4 FOOD

- F1 ACADEMY OF SPORTS
- F2 AMERICAN TOBACCO CO.
- F3 BEECHNUT PACKING CO.
- F4 BORDEN COMPANY
- F5 CONTINENTAL BAKING CO.
- F6 DISTILLED SPIRITS EXHIBIT, INC.
- F7 FOOD (CENTRAL)
- F8 FOOD (NORTH)
- F9 FOOD (SOUTH)
- F10 GENERAL CIGAR CO
- F11 HEINZ DOME
- F12 NATIONAL DAIRY PRODUCTS
- F13 SCHAEFER CENTER
- F14 STANDARD BRANDS, INC.
- F15 SWIFT AND COMPANY
- F16 TRIANGLE RESTAURANT



FOOD

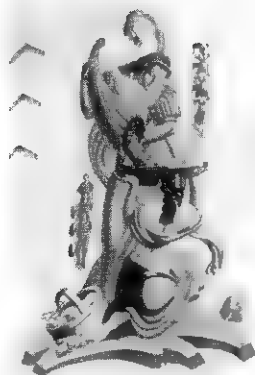
Focal Exhibit

THE FOOD FOCAL EXHIBIT is located in Food Building No. 3 on Agricultural Row. Distinctive features of this rhomboidal structure are four tall golden shafts resembling stalks of wheat, and, on the façade facing Lincoln Square, Witold Gordon's mural depicting food as a source of energy and health.

Though it deals with humble, commonplace things like "bread and butter," the Food Show (Russel Wright, designer) is high and amazing entertainment. Comprehensive and dramatic, the Exhibit illustrates the progress made in the cultivation, preparation, processing, and distribution of food since 1789. The techniques of Coney Island, the atmosphere of Forty-second Street, comic cartoons, and "slapstick" are among the amusing devices employed to stage the "Miracle of Modern Food" for millions of Fair visitors.

As you enter the Focal Exhibit Hall, huge gleaming monoliths seemingly float in a red dusk and present a strange and uncanny scene. Here is motion, the eerie movement of fantastic shapes. You see a thick disc against a sprawling serpentine wall. A wide circular ring lies flat on the floor near a rippling, ribbon-like screen. An uneven six-sided prism crosses the path of a tall cylinder which in turn soars upward in violent contradictory manner to cut across the horizontal bulk of a huge egg-shaped form. A figure labeled "Man" on the disc moves ever upward, its superimposed pattern constantly altering to represent the changes from Man's physical composition to their chemical equivalents. As Man fades, a cutout figure of chemical apparatus takes his place to represent the thirty-five elements, acids and vitamins which compose the human body. While the chemical apparatus is in full view, the word "Chemicals" appears after the word "Man," so that the caption now reads "Man—Chemicals." Again the scene fades to a red that becomes steadily brighter, revealing a composition of food fantastically executed in materials, such as silk and feathers. The caption now reads "Man—Chemicals—Food."

Clouds and sky writing, moving horizontally across a flat scene, show the optimum diet. At the center of a window, in which a mirror reflects your image, an arc of food continually rotates and a sign beneath it



reads "Your Daily Diet." Similarly your "Yearly Need" is shown, and the "yearly need" for 130,000,000 Americans is illustrated by contrasting mounds of food with familiar landmarks on Manhattan Island.

Around the rotating cylinder, a series of illuminated figures represent the food producer of 1789. Here is Man loaded with numerous tools, behind him a mixed assortment of foods. A sign reads "1789 Food Production." Other figures of men appear, each man with one tool used in food production, behind him a pile of food associated with the tool he is holding. The sign now reads "Modern Food Production." Thus the comparison between the food production methods of 1789 and our more highly specialized and effective methods of 1939 is set forth.

If you pause and think, you realize that the miracle of the "loaves and fishes" is no more incredible than the food miracles of today. Picture, for example, the amazement of great-great-grandma could she but return to earth to find our tables veritable magic carpets upon which may be set at any season (and all at one time, if we will), food from any part of the world. She would be astounded, too, to learn that like witches' potions certain diets may affect our love life, our sex, may make us grow, can actually make us live longer.

At the end of the hall, the climax of the show is housed in a huge 60-foot egg-shaped form, or ovoid. As you stand eye-level at a window which stretches for the entire length of the ovoid, you gaze upon as hysterical a landscape as any surrealist ever conceived. An avocado with five jewels glowing from

its skin surmounts a scabrous mountain peak, a flight of lobsters wings its way into the mountains from the seas, a great trans-Atlantic aqueduct spills roses into a desert, while an eye blinks mysteriously from a cave and a clock inside a can races madly backwards.

Suddenly the mystery is cleared by a voice, saying: "This is the kind of a world your great-great-grandmother would imagine we lived in if she were told of our countless achievements in food." A light flashes on each object as the voice interprets its symbolism. . . . The avocado's five jewels: the five precious nutritional elements found in food—carbohydrates, proteins, fats, minerals and vitamins. The winging lobsters: modern transportation makes it possible to have fresh fish in landlocked mountains. The blinking eye: man's victory over night-blindness through Vitamin A foods. The clock running backwards: canning has perpetuated harvest times. The aqueduct: irrigation has flowered wastelands.

A startling anticlimax to the show is the exhibit "the challenge to the future," which is housed in a huge chamber under the ovoid itself. Here the walls and ceilings impress you with their grave message of food questions yet unsolved. Springing from the shadows, newspaper headlines and photo-montages graphically depict a score of acute food problems darkening man's future. As the show ends, you turn away reflecting on another unfinished job for the "World of Tomorrow." Yet every unfinished task is a challenge—an opportunity for an additional achievement in man's progress.

The exhibits in this building include:

Eastern States Ice Corporation

A large replica of a refrigerator dominates the display of Eastern States Ice Corporation. In a block of ice appears a living model

who tells the story of refrigeration of tomorrow. A number of marionettes dramatically illustrate the manner of cooling, cleaning, moistening and maintaining freshness of food placed in the compartment. On a rear wall of the exhibit is a mural depicting the Aurora Borealis.

Loose-Wiles Biscuit Company

The little Sunshine Bakers that have appeared in Loose-Wiles Biscuit Company advertisements for many years come to life in this Exhibit. A galaxy of midget stars dressed in immaculate white costumes are on the job morning, noon and night, offering a variety of entertainment. Between performances they are busy packing giant cartons of "Krispy Crackers" and other Sunshine products. A diorama map shows the complete coverage of the United States by Sunshine trains and trucks.

Planters Nut and Chocolate Company

In this Exhibit, translite photographs show the process of peanut cultivation from first growth to maturity. A colored motion picture illustrates the development of the seed to the full-grown plant. Here are displayed Planters peanuts, oils, and other by-products made by the company. Murals depict the various uses of peanuts whose food and chemical values are shown by other devices.

Refreshment at the Fair, Inc.

The Exhibit (Skidmore and Owings; John Moss, associate; designers of exhibit) features the "Bottling Plant of Tomorrow"—a plant with a capacity of 140 bottles a minute operating to supply thirsty visitors with Coca-Cola. Across a sweeping 140-foot counter, you can follow the glistening bottles

SEGMENT OF FOOD FOCAL EXHIBIT depicting the yearly food needs of 130,000,000 Americans.





THE AMERICAN TOBACCO COMPANY building in which you see the production of "Lucky Strikes" from the planting of tobacco to the finished cigarette.

as they emerge from the sterilizer and proceed on an endless conveyor through automatic filling, sealing, and mixing machinery—all under critical supervision to safeguard the purity of "the drink everybody knows." Above the counter, a large mural depicts the place of Coca-Cola in daily life; while to the left, an animated cartoon in technicolor illustrates Coca-Cola's world-wide distribution and popularity.

ACADEMY OF SPORT

ABOVE THE ENTRANCE are three murals, devoted to sports, by Davis Fredenthal. The Exhibit within includes displays of outstanding sport trophies such as the Sugar Bowl; the Westchester Polo Cup; a portion of the Yale Fence, familiar in football photographs; and the Little Brown Jug, for which the Universities of Michigan and Minnesota compete in their annual football games. The products of major sporting goods manufacturers are shown. Classes in baseball, football, boxing and track, are conducted by champions, managers, coaches, and noted football players in the Court of Sport. All

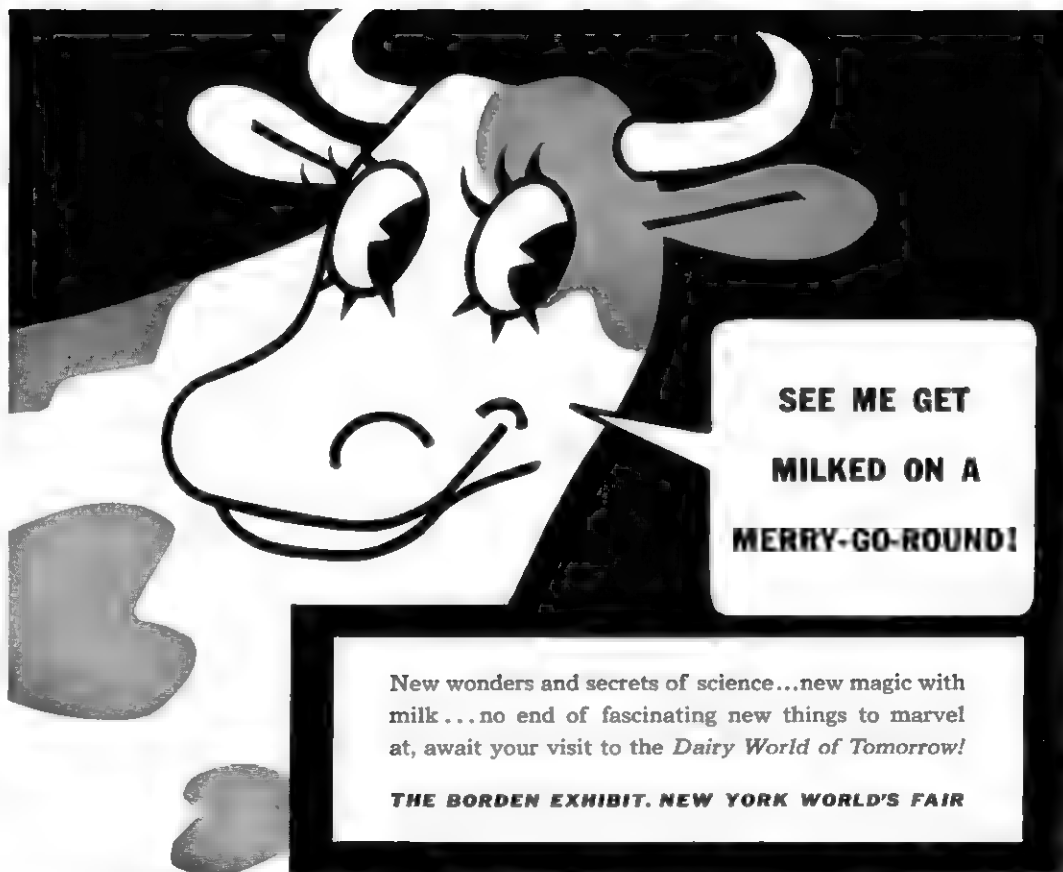
sports activities, including the awarding of trophies and pennants to winning teams and champions, flag raising ceremonies and other special events, are centered in the Academy. And here the Fair will award the "Golden Laurel" for the outstanding achievement in sport in the year 1938.

AMERICAN TOBACCO COMPANY

THE BUILDING (Francisco and Jacobus, architects and designers) is located on the Avenue of Pioneers. Cigarette-making machines are visible to passers-by through plate glass windows or may be seen close-up from within. The machines are supplemented by six dioramas which illustrate various steps in the planting, growing, curing, and marketing of tobacco. On a translux screen, motion pictures visualize the manufacture of these cigarettes, demonstrating the exclusive Lucky Strike "Toasting" process and the passage of tobacco through the ultra-violet ray chamber. An interesting free book, *The Story of Lucky Strike*, is distributed to visitors.



GENERAL VIEW OF FOOD FOCAL EXHIBIT which depicts the scientific and industrial magic by which modern civilization obtains its daily bread.



**SEE ME GET
MILKED ON A
MERRY-GO-ROUND!**

New wonders and secrets of science...new magic with milk...no end of fascinating new things to marvel at, await your visit to the *Dairy World of Tomorrow!*

THE BORDEN EXHIBIT. NEW YORK WORLD'S FAIR

STEP BACK INTO YOUTH ... WITH BEECH-NUT



HURRY, HURRY, HURRY, EVERYBODY'S GOING TO...

Rainbow Avenue & Garden Way, to the Beech Nut Building to see the "Biggest Little Show on Earth"
Circus . . . Mechanical marvels, clowns, calliopes, acrobats and elephants to delight you.

ALSO

see lifelike dioramas showing cultivation of coffee, chicle, peanuts, etc. Educational and entertaining.

THE BORDEN COMPANY building is an ultra-modern dairy, featuring live dairy stock and the rotolactor—the revolving mechanical milker.



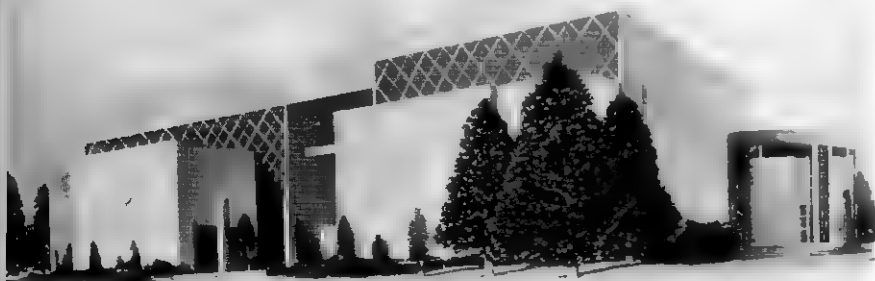
BEECH-NUT PACKING COMPANY

THE BUILDING (Magill Smith, architect and designer) is situated on Rainbow Avenue. Murals adorn the walls and animated dioramas show the growing, processing, and transportation of coffee; the cultivation of peanuts; tomatoes and various vegetables used in the manufacture of Beech-Nut strained foods. Another diorama portrays a jungle scene in Central America where chicle, the basic ingredient of chewing gum, is collected from the Sapota trees and prepared for shipment to the United States. Highlighting the Exhibit an exciting miniature circus parade is followed by mile-a-minute laughs, the thrills and chills of the "Biggest Little Show on Earth." Agile aerialists, acrobats and clowns, even wild animals perform breath-taking acts with skill and daring. Free coffee and samples of various Beech-Nut Products are served at elaborate

demonstration counters by colorfully costumed sampling girls.

THE BORDEN COMPANY

FACING THE STATUE of George Washington on Constitution Mall, the Building (Voorhees, Walker, Foley & Smith, architects and designers) is readily identified by its gold-crowned rotunda and the live dairy cattle plainly visible through the glass wall which borders Jefferson Place. This is "The Dairy World of Tomorrow" where five breed associations exhibit 150 pedigreed cows. The major feature of the show is the electrically operated rotolactor (or revolving platform) on which cows are washed, dried with an individual sterilized towel, and mechanically milked. In addition to the main hall with its displays and dioramas, you may also view the process room where the milk is received through stainless steel pipes from the rotolactor—pasteurized, irradiated, bottled, and capped. Should you become tired or hungry



THE BEECH-NUT PACKING COMPANY Exhibit features the "Biggest Little Show on Earth" a circus in miniature which includes a circus parade.



THE WONDER BAKERY — Continental Baking Company—in the rear of which is the only wheat field sown and cultivated in New York City since Civil War days.

you need only step into the Dairy World Restaurant and partake of familiar Borden products. Set amid green trees and shrubbery reminiscent of the countryside, the Exhibit demonstrates the modern hygienic methods of milk production that may be used universally in the future for the benefit of mankind.

CONTINENTAL BAKING COMPANY

ON THE AVENUE OF PIONEERS, the Wonder Bakery (Skidmore & Owings, architects; John Moss, associate) demonstrates every phase in the baking of "slo-baked" Wonder Bread and Hostess Cake. A feature of this graceful building is its curving, white façade, dotted with red, blue, and yellow balloons indicative of the distinguishing feature of the Wonder Bread wrapper. On the façade itself, "Happy Wonder Bakers" and characters from *Alice in Wonderland* lead you to the entrance. In a circular gallery which encloses an open-air pool, you see the flour being sifted and weighed, the mixing of ingredients, the dough going through various stages, and finally the bread emerging from the slicing and wrapping machine. Sandwiches made with bread fresh from the oven are served at the Wonder Sandwich Bar. Located in the rear of the building is the only wheat field sown and cultivated in New York City in 68 years.

DISTILLED SPIRITS EXHIBIT, INCORPORATED

A STRIKING FEATURE of the Building (Morris Sanders, architect; Ross-Frankel, Inc., and Morris Lapidus, designers) is the 50-foot decorated, structural banner which flares outward above the main entrance on Rainbow Avenue. The Exhibit treats four

major subjects—revenue derived from the industry, revenues received by the various States and the uses to which they are put, the division of the consumer's whisky dollar and the manufacturing costs of liquor, and the industries that have benefited from the distilled spirits industry since repeal. On a revolving spiral stage in the rotunda, the theme display unfolds the story of the industry from the sowing of the grain to the last distilling process. Here you see the factories of related industries, farm machines, trains, cars, trucks, people—all moving with amazing realism. Other exhibits include an animated model of a distillery, a laboratory with qualified attendants present to answer your questions, and the Owen-Illinois Glass Company's showing of historical bottles. Except for displays in the Government Zone, this is the only exhibit featuring distilled spirits. (For a list of the companies cooperating under the Distilled Spirits Exhibit, Incorporated, see page 189).

THE FOOD BUILDING and its distinctive mural.



THE FOOD BUILDING

THE FOOD BUILDING (M. W. Del Gaudio, Henry Titus Aspinwall and Paul F. Simpson, architects) is on Constitution Mall and John Jay Street. The rotunda is forty-five feet high and the great entrance is covered with a striking mural by Pierre Bourdelle. Additional murals depict various phases of production and distribution of foods.

California Olive Association

With its Mission setting, the Exhibit is typically Californian in motif. A robot—guised as a Franciscan Friar—tells the romantic story of the olive industry. Colorfully costumed hostesses explain how, through man's ingenuity, this fruit has been converted into a delectable table delicacy. Photomurals and commodity displays complete the Exhibit.

Canada Dry Ginger Ale, Inc.

The Exhibit is devoted to attractive murals of Canada Dry products and their methods of manufacture. A new type of animated display—The Metamorphisor—is demonstrated. In this feature, an ingenious mechanism creates an optical illusion of an appetizing drink changing to a bottle and vice versa. At a modernly equipped bar, Canada Dry beverages are sold to Fair visitors.

Curtiss Candy Company

The nutritious foods that go into the manufacture of their well-known Baby Ruth,



A STRIKING ARCHITECTURAL FEATURE of the Food Building—gilded stalks of wheat

Butterfinger, KokoNut Roll and Jolly Jack candy bars are the theme of the Curtiss Candy Company Exhibit. Miniature trains carrying ingredients into a model of the factory and distributing the finished products provide display animation. A photomural emphasizes the scientific care exercised in the manufacture of Curtiss candies.

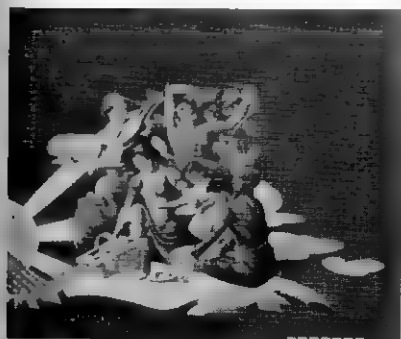
"The 'Junket' Folks"

Chr. Hansen's Laboratory, Inc.

The color scheme of this exhibit is "The 'Junket' Folks" blue, with a display counter in three shades of that color. Demonstrations by fetchingly costumed girls, include the making of rennet-custards with "Junket" Rennet Powder and "Junket" Rennet Tablets; ice cream with "Junket" Freezing Mix; smooth, creamy fudge candy with "Junket" Quick Fudge Mix; and an unusual, tangy, zestful, new dessert made from an old Danish recipe. Murals and an animated feature illustrate these products.

B. Fischer & Co., Inc.

The Exhibit shows the evolution of the coffee business, from the plantation to the cup, by means of murals, animated pictures,



and dioramas. Illustrations relating to Astor tea and spices are also displayed. Through the educational values of this Exhibit, the Fischer Company stresses the scientific way in which its materials are handled and packed.

General Foods Corporation

In a simply designed, oval-shaped Exhibit the producers of Jell-O, Maxwell House and Sanka Coffees, Birds Eye Frosted Foods, Post Toasties, Walter Baker Chocolate, and many other grocery products, proclaim their place in "The World of Tomorrow." A high spot for visitors is a glass-enclosed model kitchen, where the food served at the 12 sampling counters is prepared by a staff of skilled home economists.

Bake-A-Cake-Kits, and Walter Baker's Chocolate in a souvenir package, as well as the popular General Foods cook-books are on sale here.

Maison Plouvier

Pastry and biscuits freshly made before your eyes are here displayed in a manner both instructive and attractive by one of the best known master-bakers of Paris. The attendants and workers occupied at the counter and in the fully visible bakery are dressed in the native costumes of Brittany. Here you may taste, with the compliments of the exhibitors, the *gâteaux* for which French bakers are famous.

National Biscuit Company

A specially produced Walt Disney motion picture, entitled *Mickey's Surprise Party*, is the outstanding feature of the Exhibit. Fair visitors are invited to see this amusing film in an air-conditioned theatre. An animated display of puppets designed by Tony Sarg, march around the exterior of the theatre behind glass. Other clever murals conceived by Mr. Sarg appear above the National Biscuit Company's "Puppet Parade." The Disney picture is in technicolor and features many of the well-known "Mickey Mouse" characters. Walter O'Keefe, master of ceremonies during this screen program, is also the featured commentator in a second technicolor production of an informative nature. The architect is Louis Wirsching, Jr.

S. A. Schonbrunn & Company

By means of photomurals, models, and picture slides, the Exhibit illustrates in a dramatic and educational manner the production and use of the company's famous Medaglia D'Oro coffee, continental Italian Roast, and Savarin, the American type.

The Silex Company

The Exhibit is dominated by a giant Silex Glass Coffee Maker complete in every detail. The Silex Booth is divided into two sections. One section is a Silex Snack Bar where coffee, frankfurters and hamburgers are prepared on Silex equipment. The other portion of the booth is devoted to displays of commercial and domestic model Silex Glass Coffee Makers.

The Taylor Provision Company

This old company has chosen a Colonial inn as the setting for the Exhibit of the *Taylor Pork Roll*, a food product that originated in Colonial days and has been made ever since by the same firm. Time-mellowed oak panelling, furniture of George Washington's era and an open fireplace add a compelling charm to the display.

Wagner Baking Corporation

The feature of the Exhibit is the baking of Mrs. Wagner's Pies right on the premises. The Fair visitor is invited to watch a display demonstrating how a modern pie-making machine and rotary oven turn out tempting, golden-brown pies. In a special section of the Exhibit, Mrs. Wagner's Pies are served.

G. Washington Coffee Refining Co.

Here is a scientific display showing the growing and the preparation of coffee from the plantation to the finished product. The air-conditioned booth has an invisible glass front: magic doors open and close by means of an electric eye. The interior is decorated with mirrors and cut glass designs. At the Coffee Bar many coffee-flavored foods are served, and here is available the newly-introduced "Soup of Tomorrow," an instant and delectable broth.

Wilbert Products Company, Inc.

The Exhibit tells the story of "No-Rub," and Wilbert products are illustrated by "The young redhead who lived in a shoe and had

so many suitors she didn't know what to do." The exterior is shaped like a giant white shoe, in which a mechanized, life-size reproduction of the "redhead" stands beckoning passersby to enter. Within, six lighted dioramas tell an amusing story of her adventures with many suitors and how the "he-man" won her. Two final scenes show the newlyweds using Wilbert and "No-Rub" products in their home.

GENERAL CIGAR COMPANY

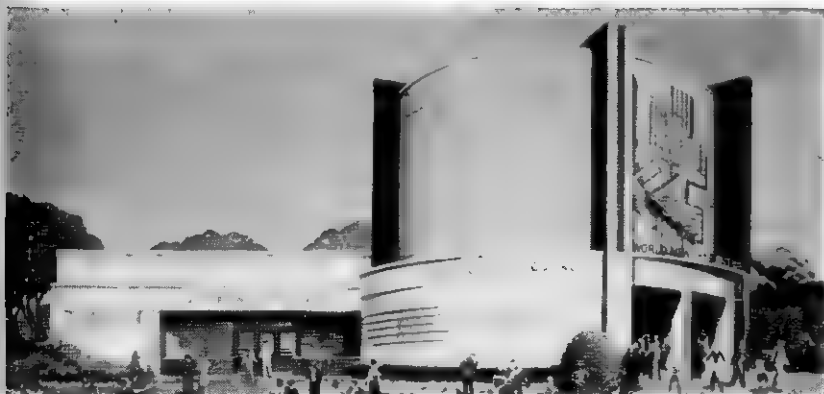
THE MOST PROMINENT exterior feature of the Building situated at the intersection of Jefferson Place and Avenue of Pioneers (Ely Jacques Kahn, architect) is a mural directly over the main entrance. In the Exhibition Auditorium the manufacture of White Owl cigars is demonstrated. A huge mosaic mural (Dock Curtis, designer) depicts the growing, manufacturing and use of cigar tobacco. Tapestries of unique design, composed of thousands of simulated White Owl cigars, cover ceiling and walls leading into the Exhibition Auditorium. Other features consist of world news flashed on a screen; automatic score boards giving inning-by-inning accounts of every American and National League game, and a comfortable lounge room that leads into a charming garden.

WITHIN THE H. J. HEINZ COMPANY DOME, the company depicts its progress in preparing food products since grandmother's day.

THE NATIONAL BISCUIT COMPANY presents a Walt Disney movie, entitled "Mickey's Surprise Party," in addition to other amusing and educational features.

HEINZ DOME

H. J. HEINZ COMPANY DOME (Leonard M. Schultze and Archibald Brown, architects), Rainbow Avenue and Constitution Mall, is 90 feet high. The exterior is decorated with large and colorful murals by Domenico Mortellito. In the interior is a Raymond Barger creation, the tallest piece of sculpture at the Fair, the Goddess of Perfection, on a base of figures symbolizing a world-wide quest for foods. In a scientific laboratory, tomatoes



THE GENERAL CIGAR COMPANY exhibits include world news flashes and inning-by-inning accounts of all baseball games in the Major Leagues.



THE LIBBY, McNEILL & LIBBY BUILDING (left)—here are shown interesting points about canning. THE NATIONAL DAIRY PRODUCTS CORPORATION (right) features milk pasteurizing, manufacturing of ice cream, and packaging of cheese

growing on vines ten feet high derive nourishment from a chemical solution containing nutritive elements ordinarily found in the soil. The animated Heinz figure, the "Aristocrat Tomato Man" (Gardner Displays), sings, nods his tomato head and smacks his lips. A series of six plaques depicts the company's progress in the preparation of its food products since grandmother's time.

LIBBY, McNEILL & LIBBY

CONSTRUCTED TO RESEMBLE a modern ship with two decks, staterooms, captain's quarters, and rotating funnels which are replicas of two large Libby cans, the "Libby Treasure Ship" occupies the interior center portion of the food building on the eastern side of Constitutional Mall and Rainbow Avenue. In the portholes around the lower deck the history of the canning industry is portrayed by a series of animated, sound-tracked dioramas, while colorful and descriptive marionette shows, also synchronized with sound, are staged every 45 minutes in the center of the same deck. In the stern, at two oval counters surmounted by a large rotating Libby can, Libby's Family of Juices—tomato, pineapple, grapefruit, loganberry and grape—are served. A can line with a can-closing machine manufactures souvenir saving banks which are presented to each purchaser of chilled juices. In the bow of the ship are displayed new and economical canned foods. On the upper deck is a lounge area decorated with various Libby, McNeill and Libby products.

NATIONAL DAIRY PRODUCTS CORPORATION

ON RAINBOW AVENUE, the Sealtest Building (De Witt Clinton Pond, architect; exhibits by Kenneth H. Rippen Company, Inc.) is constructed in a manner that enables you to view the entire dairy show with a minimum of time and effort. Portraying the Sealtest System of Laboratory Protection (National Dairy Products Corporation's laboratory organization), the Exhibit emphasizes Sealtest's contributions toward a higher level of public health. Here you see a model milk pasteurization and bottling plant with a potential bottling capacity to meet the needs of a city of 15,000 people. The manufacture, freezing, and packaging of ice creams, sherbets, and ices is shown. Machines with almost human fingers, demonstrate the packaging of Kraft's famous "Philadelphia" brand cream cheese. A small replica of the well-known Sealtest Kitchen in Radio City shows how Sealtest dietitians translate the great nutritive value of milk into nourishing recipes for everyday household use. At a modernistic dairy-bar, Sealtest products are served.

SCHAEFER CENTER

FEATURING THE FAIR's longest open air bar, *Schaefer Center* sends out a hearty invitation to rest, relax and refresh yourself. In this centrally located restaurant seating 1600

people—it takes in the whole of Lincoln Square—you will find everything from a quick snack to a full course dinner served at popular prices. The menu offers the best American and European dishes, in addition to the innovation of prize recipes created by famous chefs in which beer is an important ingredient. *Schaefer Center* is sponsored by the F. & M. Schaefer Brewing Company, brewers of America's oldest lager beer. Eggers & Higgins were the architects. A mural over the 120 foot bar, depicting the history of Schaefer Beer, is the work of artist Arthur Crisp. The murals in the restaurant proper tell the story of beer from the time of the Phoenicians to the present day. They are the work of artist André Durenceanu.

STANDARD BRANDS, INCORPORATED

AT RAINBOW AVENUE and Market Street, a large fountain flanks the entrance of the Building (Skidmore & Owings; John Moss, associate; architects, designers), which consists of four glass-walled Pavilions enclosing an open air theatre seating 1,600 people. This will be the scene of many radio broadcasts during the summer, and here Rudy Vallee and others sponsored by the company will stage their weekly broadcast. The four pavilions are known as the Fleischmann's Yeast, the Chase & Sanborn Coffee, the Royal Desserts and the Baking Industry Pavilions. At the longest coffee bar in the world, coffee, tea and baked goods are served. A model bakery and a coffee roaster are shown in operation. Vitamins (ingredients which profoundly affect health and life

itself) are also on display. By a system of push buttons, visitors are able to check on their own menus and see if they are getting enough of each vitamin.

SWEDEN SQUARE

Sweden Square, on Market Street, is the official exhibit of the Swedish Government; it is described in the text on Government (see page 115).

SWIFT & COMPANY

RESEMBLING IN FORM a gleaming super-air-liner, the Building (Skidmore & Owings, architects and designers of exhibits) occupies two and a half acres on the Avenue of Pioneers. It is divided into two principal sections; one constituting the body of the plane, the other the wings. The entrance under the nose of the plane forms a canopy over a reflecting pool; while within, under the tubular body, a great hall resembles the nave of a Gothic cathedral. In the two wings, manufacturing processes of products, including Swift's Premium Frankfurters, are demonstrated. Between the two wings of the Building a glassed-in public lounge is set in the middle of a circular pool and bordered by fountains. Dramatic illumination is a feature of the night scene, the main outlines of the Building being clearly defined, the pools providing an ever-changing pattern of color.

TURKISH PAVILION

The Turkish Pavilion, on Market Street, is the official exhibit of the Turkish Government and is described in the section on Government (see page 116).



SCHAEFER CENTER—one of many excellent restaurants at the Fair.

HALL OF NATIONS

1 ALBANIA 17 ITALY 32 SO RHODESIA
 2 AUSTRALIA 18 JAPAN 33 SWITZERLAND
 3 CANADA 19 LEBANON 34 TURKEY
 4 CUBA 20 LITHUANIA 35 U.S.S.R.
 5 CZECHOSLOVAKIA 21 LUXEMBURG
 6 DENMARK 22 MEXICO
 7 DOMINICAN REPUBLIC 23 MOROCCO
 8 ECUADOR 24 NETHERLANDS
 9 FINLAND 25 NEW ZEALAND
 10 FRANCE 26 NICARAGUA
 11 GREAT BRITAIN 27 NORWAY
 12 GREECE 28 PERU
 13 HUNGARY 29 PORTUGAL
 14 ICELAND 30 ROMANIA
 15 IRAQ 31 SIAM
 16 IRELAND 32 SPAIN
 37 PAN. AMERICAN UNION
 BOLIVIA
 COLUMBIA
 COSTA RICA
 GUATEMALA
 HAITI
 HONDURAS
 PANAMA
 PARAGUAY
 URUGUAY

ARGENTINA
 BELGIUM
 BRAZIL
 CANADA
 CHILE
 CZECHOSLOVAKIA
 FRANCE
 GREAT BRITAIN
 IRELAND
 ITALY
 JAPAN
 LEAGUE OF NATIONS
 NETHERLANDS
 NORWAY
 POLAND
 PORTUGAL
 ROMANIA
 SWITZERLAND
 UNITED STATES
 U.S.S.R.
 VENEZUELA

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

SECRETARIAT BUILDING
 GENERAL ASSEMBLY HALL
 ECONOMIC AND SOCIAL COUNCIL
 INTERNATIONAL COURT OF JUSTICE
 UNITED NATIONS PLAZA
 EAST RIVER
 HUDSON RIVER
 UNITED NATIONS SECRETARIAT BUILDING

- 32 SO RHODESIA
33 SWITZERLAND
34 TURKEY
35 U S R
■ YUGOSLAVIA
- 37 PAN AMERICAN
BOLIVIA
COLOMBIA
COSTA RICA
GUATEMALA
HAITI
HONDURAS
PANAMA
PARAGUAY
URAGUAY

- | | |
|-----|-------------------|
| G1 | ARGENTINA |
| G2 | BELGIUM |
| G3 | BRAZIL |
| G4 | CANADA |
| G5 | CHILE |
| G6 | CZECHO-SLOVAKIA |
| G7 | FRANCE |
| G8 | GREAT BRITAIN |
| G9 | IRELAND |
| G10 | ITALY |
| G11 | JAPAN |
| G12 | LEAGUE OF NATIONS |
| G13 | NETHERLANDS |
| G14 | NORWAY |
| G15 | POLAND |
| G16 | PORTUGAL |
| G17 | ROMANIA |
| G18 | SWITZERLAND |
| G19 | UNITED STATES |
| G20 | U S S R. |
| G21 | VENEZUELA |

GOVERNMENT

ON JUNE 15, 1936, the Congress of the United States, by joint resolution, authorized and requested the President to invite the nations of the world to participate in the New York World's Fair. Fifty-nine countries were thus invited; and invitations were later extended to eleven additional foreign nations by President Roosevelt and Mr. Grover A. Whalen. The *Bureau International des Expositions*, an international body governing the participation in international expositions by its twenty-four members, in May, 1937, recognized the New York World's Fair as the one international exposition for 1939.

It was on December 1, 1936, that Governor Lehman of New York invited the states and territories of the United States to participate in the Fair.

The response of the nations of the world and of the American states was immediate and enthusiastic; the Fair roster of participants includes sixty foreign governments and international bodies, and thirty-three American states and territories. It is the most international fair in the long history of expositions.

Not merely is the number of exhibiting governments impressive but their plans for participation reveal the high importance that they place upon the Fair. Foreign governments alone are spending a total of \$35,000,000 in buildings and exhibits.

The Fair is important in its influence upon the promotion of foreign trade, but its educational features are even more important. The visitor can make a tour of the world in the Fair; here he examines the achievements and the products of which the nations of the Earth are most proud.

The presence of sixty foreign participants makes the Fair a true parliament of the world. Here the peoples of the world unite in amity and understanding, impelled by a friendly rivalry and working toward a common purpose: to set forth their achievements of today and their contributions to the "World of Tomorrow."

The Fair is a force for peace in the world; for without peace the dream of a better "World of Tomorrow" is but a cruel and mocking illusion. The spirit of foreign par-



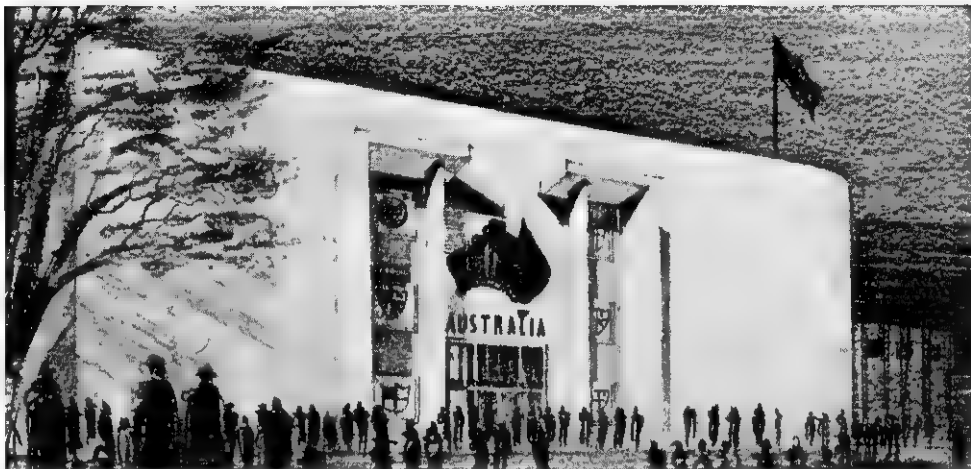
THE JAGIELONIAN GLOBE exhibited in the Polish Pavilion.

ticipation in the Fair was happily expressed by King Haakon VII of Norway in his broadcast to the American nation when he rejoiced that the Fair was bringing the nations of the world together "to join in a peaceful rivalry and in the mastery of everything that human ability and energy can achieve in a great demonstration of peace."

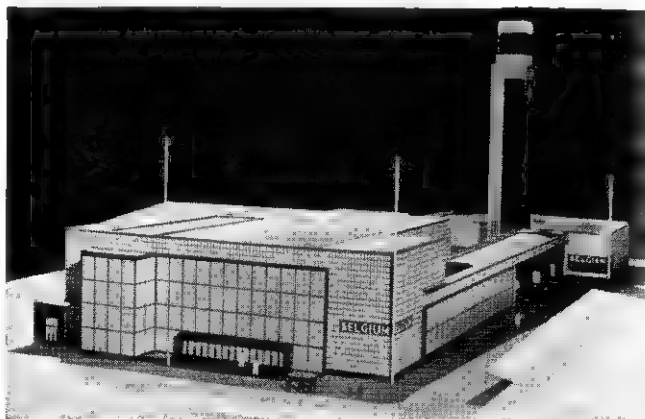
ALBANIA

REFLECTING THE ROMANCE and heroism of past ages, the Albanian Exhibit includes many historical relics, among which are the crown and sword of the hero Skanderberg, 1403-1467, who valiantly repulsed every Turkish invasion. Displays of the country's products include crude and refined oil, olive oil, olives, tobacco, dairy foods, dry fruits, wool, furs, hides, silverware, semi-precious stones, minerals, rugs, perfumes, embroideries and national costumes. Albanian chefs prepare the national dishes served in the ground-floor restaurant. For the benefit of students and prospective tourists, an information bureau is provided.

(Count Curt de Montale created and is responsible for the murals in the interior of the Pavilion.)



THE AUSTRALIAN PAVILION contains action displays and murals which depict life on the world's largest island.



THE BELGIAN PAVILION features a carillon of 36 bronze bells, built entirely of native materials.

ARGENTINA

THE ARGENTINE PAVILION on Presidential Row South contains exhibits that depict every phase of this great South American republic's economic and cultural life. Here, at the base of four pylons forming an impressive tower, the inner walls of the entrance hall are composed of glass show cases, giving visitors both inside and out a clear view of many displays. By means of models, a large diorama shows those features of Argentina most likely to interest prospective tourists. In addition to a Fine Arts Room and a large Exhibition Hall, the Pavilion contains a Theatre, a small Bar Restaurant, and a Newspaper Hall where all the principal newspapers of the country are displayed. Other features include an Information Booth, a Post Office and a Tourist Bureau.

The Theatre is designed to emphasize some of Argentina's most important products. Here moving pictures show Argentine

scenery and illustrate the country's tourist attractions. The Bar Restaurant is attractively designed and decorated, its light blue-green walls, curtains of yellow satin with dark green fringes, and chairs upholstered in turquoise blue, affording an unusual color scheme.

A large mural representing Argentina's historical and social aspects is visible from the garden. On the main façade a huge relief map is surmounted by illuminated letters: ARGENTINA.

AUSTRALIA

THE AUSTRALIAN PAVILION, located at the south end of the British Empire group of Buildings, fronts the western side of the Lagoon of Nations. The word "Australia" is prominent over the main entrance. The Exhibit is divided into three main divisions. In the first of these is told the Story of Wool. This part of the display includes a four-

window montage designed to illustrate the rôle played by wool as the aristocrat among fabrics in the world's leading fashion centres. The second division shows Australia's rise to industrial eminence and stresses opportunities for further capital investment. The third division depicts Australia's thriving cities, sunlit landscapes and superb surfing beaches.

BELGIUM

OPPOSITE THE LAGOON OF NATIONS, the Pavilion is constructed solely of native materials. Its 155-foot tower of Belgian gray slate is crowned by a carillon of 36 bronze bells, cast in Tournai and tuned by the master carillonneur Jef Dedyn.

The Pavilion, thoroughly air-conditioned, consists of a reception hall, a restaurant with seating capacity for 500 persons, offices of the Commissioner General and the Belgian Tourist Bureau, a moving picture theatre, and three exhibition galleries.

Paneled in black marble, the Reception Hall is adorned with large modern tapestries designed by Floris Jaspers to depict historical scenes and Belgian-American relations. Here is displayed a collection of books, written by Belgian authors and translated into English.

One of the exhibit galleries contains displays of fine linens, laces, gloves and shoes,

precision instruments and special steel products, cutlery, toys, photographic products, and religious articles in silver and bronze. Another gallery, devoted to the Belgian Congo, displays tropical woods, palm oil, copal gum, aromatic extracts, skins, radium and diamonds, which are here cut and polished. In the third gallery hand-woven upholstery materials, jewelry, pottery, and wrought iron products compose the exhibit.

Films projected in the moving picture theatre deal with various phases of Belgian life, its arts and crafts, its major industries, its amusements and coast resorts, its roads and lanes in European summer. Two official days have been set aside to stress Belgium's participation: "Belgian Day," July 21st; and "Colonial Day," June 16th, which culminates with "The Ball of Jewels."

The architects of this building are Van de Velde Stynen and Bourgeois.

BOLIVIA

See under Pan American Union, whose combined exhibit includes this nation.

BRAZIL

THE BRAZILIAN PAVILION (Lucio Costa and Oscar Niemeyer Soares, architects), located at the intersection of Rainbow Avenue and

THE BRAZILIAN PAVILION *embraces a beautiful tropical garden containing Brazilian plants.*



SEE

CANADA

**THIS
YEAR**



The Canadian Government extends a most cordial invitation to visit the Canadian Pavilion.

In this Canadian Exhibit you will see a concentrated visual picture of Canada—its attraction as a vacation land, its business opportunities, its commerce and its unlimited natural resources, and low cost water power.

The Pavilion can at best, however, give but a fleeting glimpse of Canada as it is. In this connection, no country can offer more in possibilities for a "business-man's holiday"—to investigate the opportunities offered in a young and virile nation while enjoying to the full just the kind of vacation you like most.

An efficient fact-finding service is maintained by the Government at Ottawa, by which all essential data pertaining to Canada and Canadian business is collated and prepared for ready reference. For any specific information you may desire in this connection, write:—

DEPARTMENT OF TRADE AND COMMERCE

HON. W. D. EULER M.P. MINISTER

Ottawa
CANADA

J. G. PARMELEE DEPUTY MINISTER

Garden Way, is an L-shaped structure consisting of two floors and a mezzanine.

An exquisitely designed ramp leads the visitor to the upper floor to an esplanade, auditorium and various exhibits. Looking down from the esplanade, you see a beautiful tropical garden. There is an unusual collection of Brazilian plants including the famous *Victoria-regia* from the Amazon River. Another feature of the Exhibit is the "Good Neighbor Hall" which points out the traditional good neighbor policy by which Brazil has settled its border disputes for 200 years.

Other Exhibition Halls are devoted to showing the Brazilian Government's efforts in furthering labor legislation, agriculture, education, and the corelationship of science to agricultural production and geology. An exhibit tells the story of Brazil's most important product—coffee. At a beautiful coffee-bar, Fair visitors are served a cup of the fragrant beverage. Cocoa, cotton, rubber, vegetable oils, *maté* and other native products are also displayed in attractive settings. In a colorfully decorated restaurant, Brazilian food and drinks are served.

CANADA

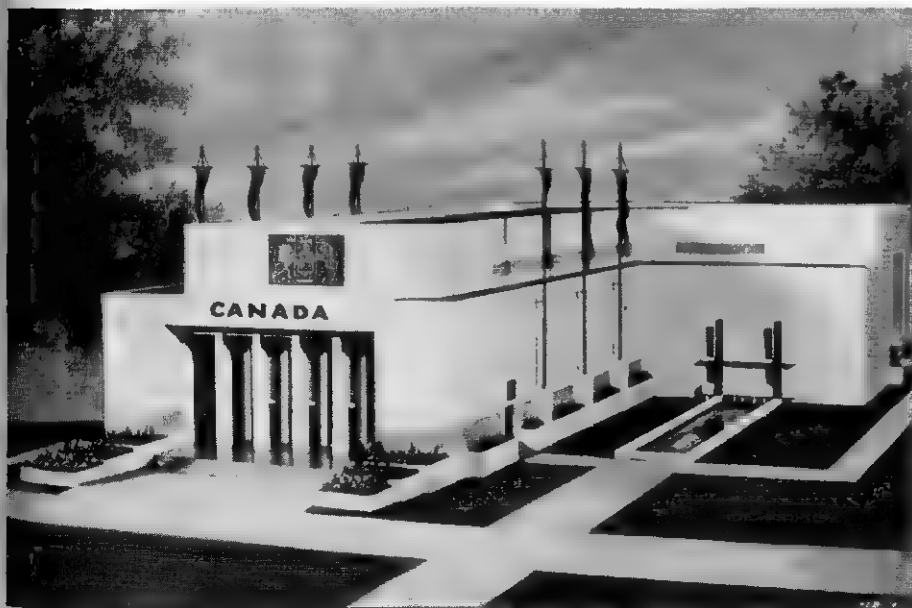
THE CANADIAN PAVILION (F. W. Williams, architect) is on Presidential Row South. It is constructed almost entirely of Canadian materials and features a style of architecture typical of this young and virile country.

The main aisle is devoted to exhibits designed to attract tourists, business men and investors to Canada. Panoramas, animated maps, dioramas, and photomontages effectively depict Canadian life and products. At the rear of the main hall, a huge illuminated map painted on burnished copper, shows aviation routes, mounted police outposts, grainfields and mining areas. A reflecting pool, lined with colored lights, presents a brilliant picture to the visitor by night.

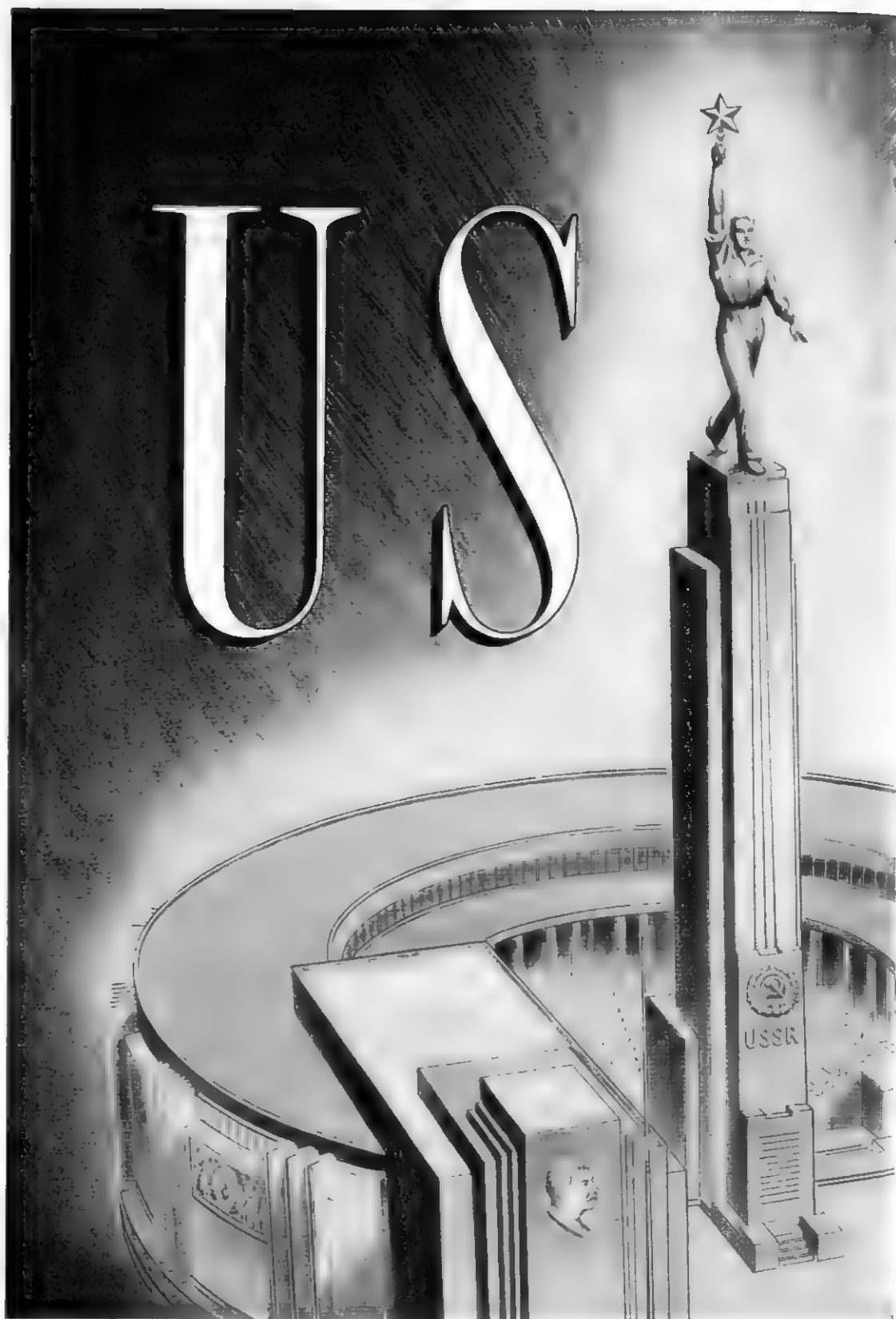
Exhibitors include National Parks Tourist Bureau, the Canadian National and Canadian Pacific railways, the Department of Trade and Commerce and the Provinces of Quebec, Nova Scotia and New Brunswick. A secondary hall is devoted to demonstrations of the scope of Canada's primary industries—mining, agriculture, fisheries, forestry and water power. The exhibits include murals, dioramas, heroic statuary groups and pictorial graphs.

CHILE

AT THE NORTH END of Continental Avenue, the Pavilion (Theodore Smith Miller, designer) is surrounded by a garden typical of the Chilean countryside. A feature of its functional architecture is a broad open deck, beyond which is the Hall of Government. Here a mural (Camilo Mori, artist) depicts the native life and industries of the country, while below it are displayed agricultural and industrial products. Other exhibits deal with



THE CANADIAN PAVILION is constructed of Canadian materials and features an architectural style typical of this young and virile country.

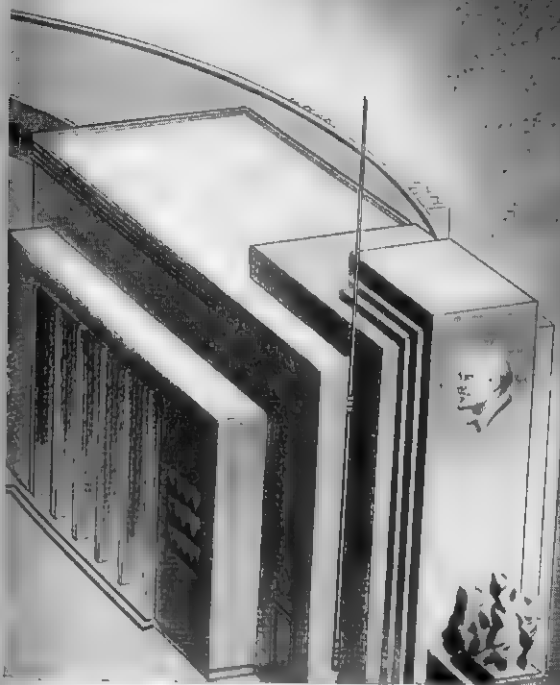


SR

UNION OF SOVIET SOCIALIST REPUBLICS

Visit the Soviet Pavillon
and become acquainted
with the 170 million peo-
ple of the Soviet Union
in their daily life, their
work and achievements
in the first Socialist
country in the world.

There is no admission
charge to the Pavillon.



social and cultural organization, public works and publications. An ethnographic display describes the early life of the Araucanian Indians and their present civilization. The Hall of Mining tells the story of the Andes ore mining industry, showing its development and improved production methods. The northern nitrate fields are illustrated. Another exhibit is devoted to the hotels of the southern lakes, skiing facilities in the Andes, and the seashore of southern Chile with its smart casino in Vina de Mar, its racetracks and other vacation facilities.

In a typical Chilean patio on the ground floor, you may sit and drink while listening to the folk-songs of native *huasos*.

The architect for the building is T. Smith Miller.

COLOMBIA

See under Pan American Union, whose combined exhibit includes this nation.

CUBA

THIS EXHIBIT rewards its visitors with fascinating displays of the life, color and atmosphere of Cuba, one of the world's most interesting republics. It is almost like taking a tour through the islands to wander among her vivid exhibits, to see her reproductions of vast sugar-cane fields, to wonder at her lavish displays of lush, tropical fruits and vegetables—such as only her rich, sun-warmed soil could have produced. She shows you her busy mills, modern and humming with industry, her famous cigars, fragrant with the world's finest tobacco—fresh from vast plantations. Here, too, are the works of skilled artisans and cabinet-makers. Exquisite examples of native handicraft—reflecting the traditions of an art-loving race. You see Cuba's cultural treasures as she points out the excellence of her academic institutions, the eminence of her authors and scientists listed among the great names of history. There are displays of Cuban architecture in absorbing variety, and for a dramatic review of Cuba, see her gayety and life portrayed in color motion pictures.

CZECHO-SLOVAKIA

A LARGE COAT-OF-ARMS, composed of many thousands of glass jewels, distinguishes the Pavilion entrance on Congress Street. Within the lofty hall one entire wall is covered by a gigantic mosaic. A huge stained glass window depicts the accomplishments of the shoe

king, Bata, and a decorative panel comprising more than 50,000 pieces of various rare woods from all over the world, portrays Bata's home town Zlin, its life, its work, and its service to the world. Covering 1,100 square feet of floor space, an enormous rug represents an outstanding achievement of the Czecho-Slovakian textile industry. Here glass, ceramics and textiles are displayed. An exhibit features blown, cut and etched glass. The country's iron and steel industries are represented. An agricultural exhibit includes Czecho-Slovak malt and hops and hams. In the main floor restaurant national foods are served, while Pilsener beer is obtainable in an adjacent open-air beer garden.

In the Hall of Nations section, an exhibition is devoted to the country's history and civilization. Paintings, sculptures, and literature are displayed together with products of the artistic home industries. A colorfully arranged travel exhibit illustrates scenic attractions and renowned Czecho-Slovak spas.

DENMARK

THE DANISH PAVILION in the Hall of Nations is featured by the coat-of-arms of Denmark and a map on which the outlines of the country form the sails of an old-time ship. All exterior decorations are in bright metal. Except for world-famous porcelain, silverware and other Danish art-craft, no commercial products are exhibited. Large-scale paintings show Danish scenery, while other pictures together with pictorial statistics, illustrate Denmark's development in industry and commerce, in education, social legislation, and general culture. The Exhibit includes a typical Danish restaurant where dishes based on the agricultural products of Denmark are served, as well as aquavit, export beer and cherry brandy.

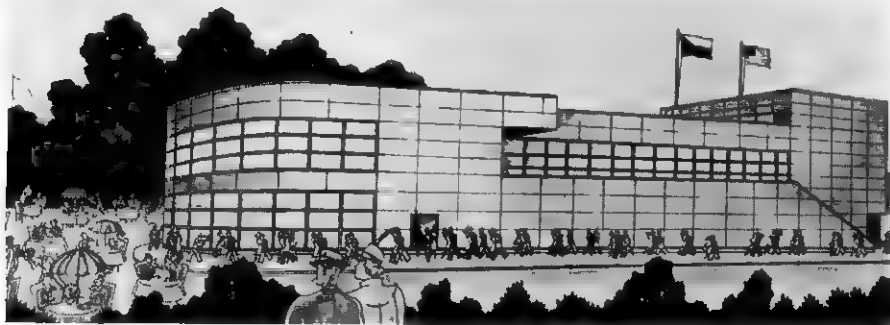
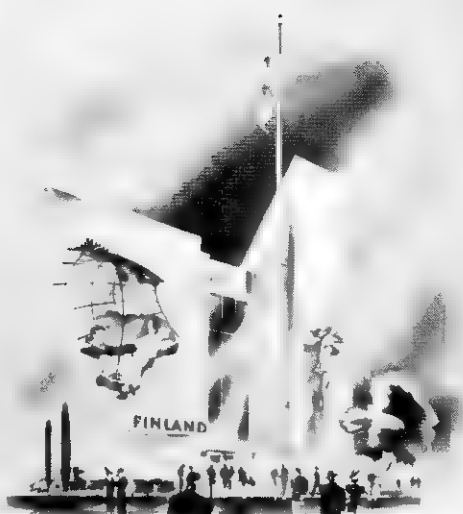
DOMINICAN REPUBLIC

THE EXHIBIT OF THE DOMINICAN REPUBLIC in the Hall of Nations includes a historical tribute to Columbus, who visited the north coast of the Island during his first voyage to the new world. This tribute is a symbolic and exact reproduction of the Columbus Lighthouse, the magnificent monument that the nations of the Americas will erect in the capital of the Dominican Republic. Extensive displays are devoted to the principal exports of the country—cotton, coffee, sugar, and rum. Other exhibits stress the fact that the republic's historic background, the climate

and scenic beauty have a compelling interest for tourists.

FINLAND

THIS EXHIBIT depicts the "Land of the Forests." Suggesting the flaming Aurora Borealis, an inner wall of three wood curtains portrays by means of photographic enlargements, natural resources, the people, and labor. A cultural display features a model of a Finnish community, while others stress the arts and sciences, popular education, women's work, civic planning and sports—the latter including a model of the Helsinki stadium,

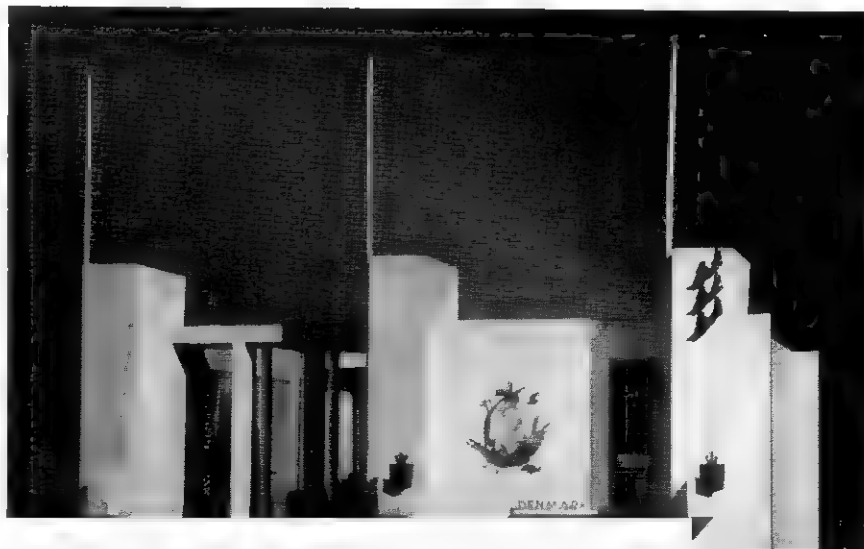


FINLAND'S EXHIBIT, truly reminiscent of the "Land of the Forests," includes a model of a typical Finnish community.

THE CHILEAN EXHIBIT features scenic attractions and presents many displays representative of the land of the Andes.

CZECHO-SLOVAKIAN Pavilion is distinguished by a large coat-of-arms, composed of thousands of glass jewels.

THE DANISH PAVILION features a typical Danish restaurant in addition to its varied exhibits.



where the 1940 Olympic Games will be held. In the mezzanine restaurant visitors may enjoy Finnish food and watch films of Finland projected on two screens. The Exhibit includes a handicraft display and an information service. The music of Jan Sibelius, Finnish composer, rounds out the theme, "Symphony in Wood."

ITS MAJESTIC CURVES forming an immense glass bay. The French Pavilion is one of the Fair's most charming structures.

THE BRITISH PAVILION consists of two buildings containing significant historical exhibits, a cinema, and a "buttery" for light refreshments.



FRANCE

SITUATED at the intersection of Rainbow Avenue and Constitution Mall, the French Pavilion (Expert and Patout, architects) faces the Court of Nations. Its majestic curves form an immense glass bay with a wide terrace. The structure comprises a main floor, mezzanine and a second floor.

The first floor is dedicated to the scenic beauties of France and has a Bureau of Information for all touristic inquiries. Here dioramas show the charms of the country's Provinces accentuated by four interiors of

homes from Alsace, Provence, Brittany and Savoie. An immense crystal map glorifies the French Spas.

The mezzanine is devoted to Arts and Industries. The Fine Arts Exhibit includes works of sculpture, painting, tapestries, and applied arts. A vast hall, adorned with Gobelines tapestries and an imposing Sèvres

vase, is used for official receptions. The remainder of the floor houses displays of the many Parisian specialties for which France is famous—lingerie, gowns, hats, perfumes, and similar articles. The Fair visitor is invited to witness short films, lectures, and concerts presented in the auditorium.

The second floor of the Pavilion is divided into three sections—"French Thought," which includes displays representative of the country's literature, philosophy, education and music: "Five Centuries of French History Illustrated by Five Centuries of French Art," in which is presented an exhibition of



THE IRISH TRADE PROMOTION PAVILION resembles in shape a huge shamrock. Left—the statue of "The Irish Warrior."



classical and modern furniture. On the terrace overlooking the Lagoon, a *Centre de Dégustation*, French wines and food delicacies may be sampled. Close by, in a charming roof garden restaurant, native wines and provincial food specialties are served.

Located near the Pavilion, in the Hall of Nations, a smaller exhibit is devoted to France's overseas possessions and protectorates.

GREAT BRITAIN AND THE BRITISH COLONIAL EMPIRE

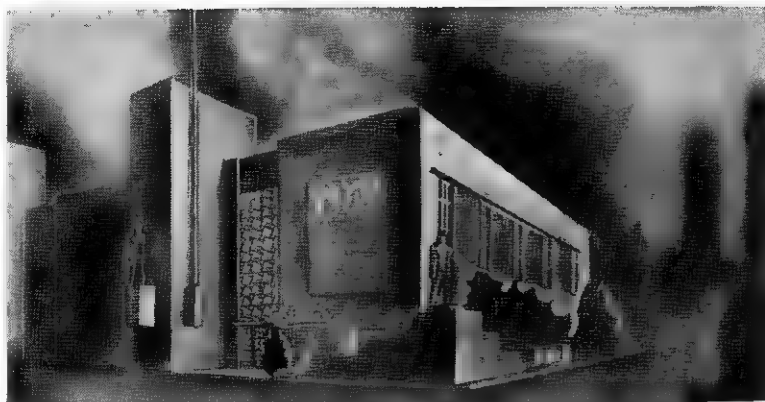
ON CONSTITUTIONAL MALL and fronting the Lagoon of Nations, the British Pavilion (Stanley Hall and Easton & Robertson, architects) consisting of two buildings connected at first floor level, is divided into many distinct sections. In the Royal Room a replica of the Crown Jewels is displayed and four large panels show how Britain's history has centered around her kings. Several pieces of contemporary ceremonial and presentation plate, lent by His Majesty the King and by colleges, societies and private owners, are exhibited in the Silver Room. Here are displays of coins and medals struck at the Royal Mint, whose earliest surviving Charter, issued by King Aethelstan, date

from 928 A.D. The Court of Honor contains an elaborate showing of heraldry, and a collection of antique silver-gilt plate. Other exhibits are devoted to Public Welfare, the Mercantile Marine, scenic attractions of British Isles, Civil Aviation, Engineering, and a display of Captain Eyston's "Thunderbolt," holder of the world's land speed record.

Illustrating the common origin of the English-speaking democracies, Magna Charta Hall displays many historic documents, prints and pictures relating to the evolution of Parliament and the development of representative government, the most important of all being an original manuscript of Magna Charta, generously lent by the Dean and Chapter of Lincoln Cathedral. A large panel decorated with shields and arms—shows the direct descent of George Washington from King John, who granted Magna Charta in 1215, and from 9 of the 25 Barons who became sureties for its execution.

The Pavilion also contains an art gallery, a cinema, a restaurant or "Buttery" for light refreshments, a section devoted to official publications, and industrial exhibits.

The Hall of Nations section, contains the pavilions of Australia (see page 94), New Zealand (see page 111), and the Colonial



GREECE, in this charming building, presents the glory of her ancient art and culture.

Empire. The latter display includes six main sections representing the geographical groups of the Dependencies, each containing a realistic diorama of a typical local scene, decorative panels and a map frieze. A giant photomural, together with a spoken commentary describing the public and social services in the Dependencies, tells how Great Britain in fulfilling her trusteeship, is advancing the physical and cultural development of the peoples of the Colonial Empire.

GREECE

IN THE HALL OF NATIONS, the Exhibit presents the story of Greece and the glory of her ancient culture. Here the walls are of beautifully colored Greek marble including Pentelicon white, of which the Parthenon was built. On a marble pedestal stands a statue of Zeus. Four murals depict Grecian landscapes, and in a special room, five pieces of ancient sculpture epitomize the glory of Greek art. On the second floor native products are displayed: honey, grapes, wines, brandies, figs, olives, minerals, olive oil,

tobacco, fine quality silks and hand-made embroideries in traditional designs, hand-woven Oriental rugs, textiles, handicraft, ceramics and hammered silver objects.

GUATEMALA

See under Pan American Union, whose combined exhibit includes this nation.

HAITI

See under Pan American Union, whose combined exhibit includes this nation.

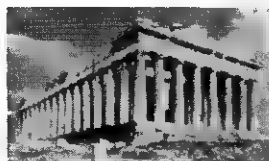
HONDURAS

See under Pan American Union, whose combined exhibit includes this nation.

HUNGARY

REFLECTING THE CULTURE and achievements of the Magyars, the Exhibit includes displays of native arts and crafts developed during a thousand years of national existence. Here are shown peasant pottery and carving, Matyo embroidery and Halas lace, textiles, rugs, and decorated glassware. The products of the famed Herend and Zsolnay

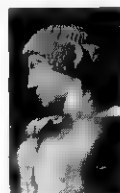
Tourism in GREECE



*The Parthenon
on
the Acropolis*

In recent years Greece has perfected touristic accommodations so that visitors may enjoy leisurely and in comfort, under beautiful blue skies, a tour around the famous archeological spots and museums in Delphi, Olympia and other Greek cities besides Athens.

Plying also the blue seas of Greece is another thrill for the visitor who may be acquainted with the picturesque Aegean Islands, famous since the ancient times as old centers of Greek civilization.



*Apollo
in
Olympia*

establishments, as well as other porcelains of Hungarian origin, are represented. Export products are displayed. A travel section reveals the attractions of Budapest and the great fertile plain of Hortobagy. Typical Hungarian foods and drinks are served in the restaurant which is a part of Exhibit.

ICELAND

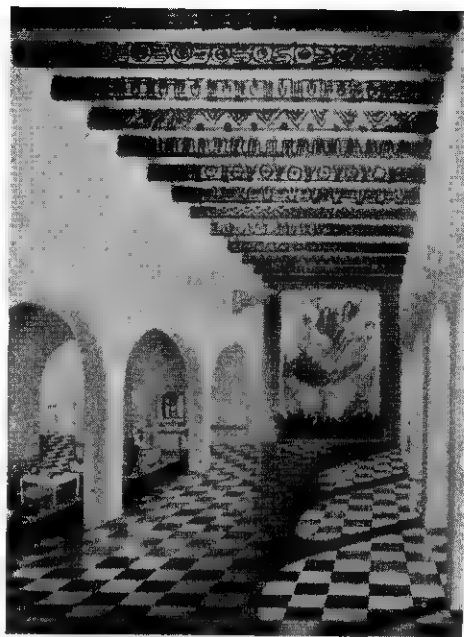
SITUATED IN THE HALL OF NATIONS, the Exhibit (Leonard Outhwaite, designer) illustrates the economic, cultural and industrial life of this constitutional commonwealth. Subjects graphically treated include fisheries, agriculture, education, travel, health activities and social life, government and literature. This island of the North Atlantic was the first republic north of the Alps. Icelanders colonized Greenland following 982 and discovered the mainland of North America in the year 1000. Icelandic literature is through the Eddas the main source of our knowledge of the pre-Christian religion of northern Europe and through the sagas one of our chief sources for North European history from the eighth to the thirteenth century. In conformity with that tradition, Iceland is today a cultured rather than a wealthy land, among other things publishing in relation to population more books than any other country in the world. It is not a cold place. The January temperature of Reykjavik averages about the same as Philadelphia or Milan; its July temperature is similar to that of Seattle.

IRAQ

IN THE HALL OF NATIONS, the coloring and rich ornamentation of the Exhibit are reminiscent of the *Arabian Nights*. Several booths, replicas of those which have existed in Bagdad for centuries, are displayed. And here artisans are at work, hammering and bending gold and silver into bracelets and rings. On a large illumined globe, Iraq is revealed in striking colors with lines indicating its ancient caravan routes and modern highways. Models contrast Biblical ruins with Iraq's buildings of today. Among other agricultural products, dates and cereals are displayed. Motion pictures treating the country's attractions are shown several times daily.

IRELAND (EIRE)

FACING THE FLUSHING GATE, the Irish Trade Promotion Pavilion is designed in the form of a huge shamrock. An imposing



IRAQ'S EXHIBIT is reminiscent of the "Arabian Nights."

sculpture on its façade symbolizes "Thy Mother Ireland is Ever Young." Entrance to the Pavilion is through the stem of the shamrock, a hall in which a tourist bureau provides information service on Irish travel and hotel facilities. Here, in the right wall, a giant mural and an illuminated map typify the scenic and other attractions of Irish environment. To your left, the wall is devoted to a display of pictures painted by Irish artists. Beyond the entrance hall are many exhibits of such products as Irish whiskey, stout, bacon, pottery, silver, smoking pipes, book binding and printing, woolen piece goods, hand-woven tweeds, table linen and many other quality items for which Ireland is famous. A unique feature of the landscape surrounding the Pavilion is a large relief map of Ireland placed in the center of a miniature lake. The architect is Michael Scott. The Irish Government's cultural and historical exhibits are in the Hall of Nations.

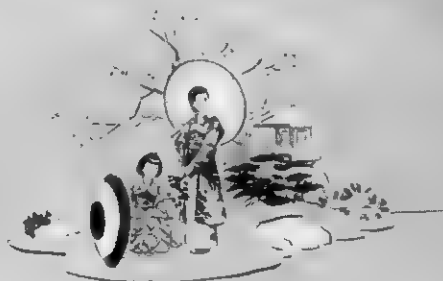
ITALY

THE THREE-STORIED Italian Pavilion, situated on Presidential Row North and Continental Avenue, is an ingenious synthesis of the architecture of classical Rome and modern Italy. Rising above its colonnaded front, a huge tower forms a pedestal for a replica of the statue of the goddess Roma. From a point 200 feet high on the tower itself, a cascade of water foams down a flight

A CHARMING BIT OF

JAPAN

TO DELIGHT YOU AT THE FAIR



Changeless, timeless Japan . . . its enduring charm takes its place naturally in "The World of Tomorrow". Utterly different from anything you'll see, whether you visit the Japanese Pavilion to "fill the eye" with Nippon's subtle beauty, or merely to rest awhile in the unique Garden.

Here in the red-white-and-gold replica of a lovely Shinto shrine, Japan has housed exquisite art treasures, displays of compelling interest. Symbolic of Japan's varied landscape, the Garden features the course of a river in miniature . . . and at night, the light of old stone lanterns adds mystic charm.

When the Fair's modern world bewilders you, remember—and enjoy—the Japanese Pavilion!

*For details of Japan's Exhibit
see other pages of this book*





THE ITALIAN PAVILION.

of steps, gushing into a pool at the base of a monument to Marconi.

On the ground floor of the Pavilion, designed by the Architect Michele Busiri Vici, the Italian High Commissioner, Admiral Cantù, has arranged a series of exhibits that tell dramatically the story of Italy's Twentieth Century renaissance. Other exhibits on the first floor are devoted to tourism and to the portrayal of Italy's industrial advancements—displays of mechanical industries, naval, aeronautical and electro-technical exhibits, together with perfumes, toiletries, and products of wool, silk, cotton and rayon. Here is shown the actual manufacture of synthetic fibers, including wool fiber derived from cow's milk.

In the Transportation Hall, the various systems of Italian transportation are reproduced. The growth of Rome from the time of the Cæsars to the present day is depicted through a series of dioramas. Another exhibit portrays the progress made in the last 17 years in the fields of social welfare, sport and recreation, and reclamation of land. The drama of Italy's far-flung colonies is pictured on the second floor, as well as stories of Italian explorers, scientists and inventors. The climax of this story is the Marconi exhibit.

Under the supervision of the Italian Line and its famous maitres d'hotel and chefs, the Restaurant and Night Club on the second floor with their terraces, fountains, flowers and music by famous orchestras reflect the gaiety and lyrical spirit which annually at-

tracts thousands of visitors to Italy. In the Hall of Nations, the Salon d'Onore contains a statue of the Duce and huge maps of black marble and copper outlining the Italian Empire.

JAPAN

MODELED AFTER AN ANCIENT SHINTO SHRINE, the Pavilion on Congress Street is surrounded by a garden adorned with pools, sparkling cascades, and Japanese trees and shrubs. Broad ramps, one of which forms an arching bridge from the street, lead to a red and gold verandah. The entrance is formed by red lacquered panels with gold designs.

Framed by decorated walls, products of the most illustrious periods in Japan's history together with silk screens and rugs, form displays suggestive of the moods of the Far Eastern Empire. A fortune in cultured pearls modeled into a replica of the Liberty Bell of the United States is displayed with Japanese paintings, native prints, and delicately conceived ceremonial dolls.

Colorfully clad native girls explain the story of these various exhibits and give intimate talks on Japanese culture. At intervals during the Fair, skilled devotees of the tea cult reveal by vivid pantomime, the rituals of this graceful art, and masters of flower arrangement demonstrate Nipponese garden technic.

FORMOSA: Better known for its Oolong and Black teas—displayed and served in this Exhibit—than for its scenic beauties, For-

mosa is nevertheless a magnificent, sea-cliffed island. It has luxuriant vegetation, and its agricultural activities yield such crops as rice, sugar, jute, beans, and ground nuts. Even its mining is of considerable importance.

On June 2nd—"Japan Day" at the Fair—colorful ceremonies, including the dramatic arrival of a Japanese girl with a friendship torch lighted by the Mayor of Tokio, will stress the cordial relations existing between the United States and Japan. The day concludes at the Terrace Club with a tableau picturing Commodore Perry's historic visit to Japan.

Japan has an exhibit in the Hall of Nations. Exhibits in this section are devoted to many phases of Japanese life. A panoramic photographic mural, described as the largest photograph in the world, shows Mount Fuji touched by the morning sun. Other photographs portray Japanese industrial, aeronautical and educational activities.

LEAGUE OF NATIONS

A CIRCULAR TURRET, symbol of unity, surmounts the League of Nations Building on Continental Avenue. The pentagonal design of its base represents the five continents and the five races of mankind. The Exhibit makes no false claims, issues no propaganda or false pleadings; it confines itself to objective portrayals and panoramas of what has actually been achieved in the fields of economics, finance, communication, health, nutrition, housing, drug control, cultural advancement, even mediation and disarmament. The story of the League is one of the most ambitious and dramatic efforts in history. While that

story is still incomplete, it points at least one way to a better and happier world and offers suggestions for bringing the universal desire for peace to realizable and practicable expression. If the League can make even a modest contribution towards international appeasement, towards substituting cooperation for conflict and thus laying the groundwork for lightening the burden of armaments, it will have fulfilled the hopes of the many nations which have united to build on American soil this contribution to "The World of Tomorrow."

The architects for this building are P. Y. de Reviers de Mauny, J. W. T. Van Erp and Geo. B. Post & Sons, associates.

REPUBLIC OF LEBANON

THIS GOVERNMENT, organized in 1920 and now a mandate of France, is one of the youngest in the world, but it controls a region which has been a cradle of the history of western civilization. Lebanon is rightfully proud of her ancient story and many of her exhibits in the Hall of Nations deal with this stirring chronicle of the past. The silkworm and the vine are extensively cultivated and the country is rich in olive, fig and mulberry trees. In addition to the display of her agricultural products, the Exhibit contains a rich collection of embroideries.

LITHUANIA

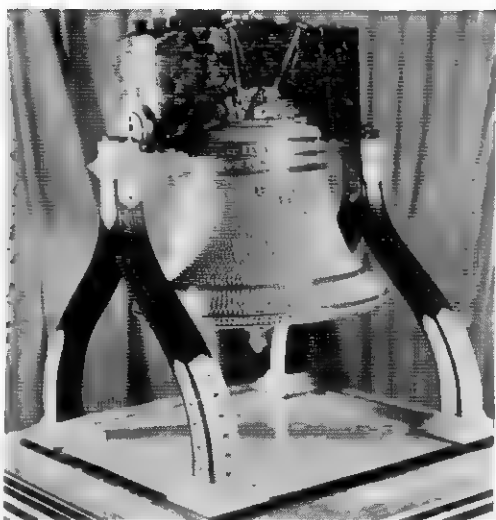
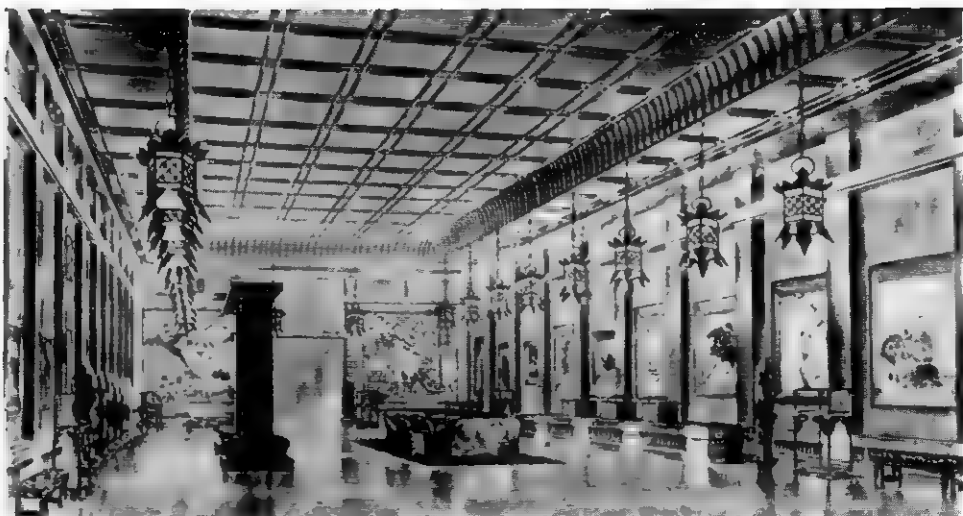
ON THE SOUTH SIDE of the Lagoon of Nations, Lithuania's Exhibit presents an intimate glimpse into her life and history. The first floor walls are adorned with historic murals; and the statue of the national hero, Grand Duke Vytautas (1392-1430), stands

*A Cordial Welcome
Awaits You*

at the Formosa Tea Room
in the Japanese Pavilion.

FORMOSA
OO LONG & BLACK
TEA

Drink it at the Fair iced or hot — Buy it at your
favorite grocer. You'll like its rare delicate flavor.



AN INTERIOR VIEW OF THE JAPANESE PAVILION, rich in lacquered panels and gold. Among its features are—the "Treasure Ship" symbolic of trade and friendship between Japan and the United States, and the "Million-Dollar Liberty Bell," composed of a shell of silver embedded with 11,600 perfect cultured pearls and 400 diamonds.

THE NETHERLANDS EXHIBIT depicts the economic and cultural importance of the three parts of Queen Wilhelmina's empire.



adjacent to a map which shows Lithuania's borders as they were during his reign. Exhibits throughout the Pavilion are devoted to education, and literature, music and the theatre, folk-art, sport and tourism. Samples of Lithuanian ceramics are displayed. A major feature is the portrayal—by thirty statuettes dressed in national costume—of a Lithuanian wedding in an authentic village setting. The second floor is devoted to Lithuanian agriculture, trade and commerce. The exhibit architect is H. Salkauskas.

LUXEMBURG

THE LUXEMBURG EXHIBIT acquaints the world with the history, the culture, activities and aspirations of this tiny but industrious nation. Here tableaux depict rural scenery; paintings of the remains of ancient feudal castles are displayed; photographs show one of Europe's most powerful broadcasting stations, "Radio Luxemburg." Forming an approximate triangle between France and Germany, the Grand Duchy, with its population of 297,000 and area of 1,000 square miles, ranges from the Ardennes on the west to the valley of the Moselle on its southwest border. This valley is the home of its popular and important wine industry.

MEXICO

LOCATED on Presidential Row South, the Exhibit contains displays of historical relics reminiscent of the glorious past civilizations of Mexico. Collections of exquisite carvings and decorated ornaments, produced by native artisans, show the type of handicraft for which Mexico has long been famous. Exhibits emphasizing present day achievements include photographs of improved irrigation lands and up-to-date schools. Recent social and industrial reforms are depicted by means of drawings and charts. Displays of indus-

trial products, Mexican glassware, pottery, silver and fabrics are also presented. The aim of the entire Exhibit is to give Fair visitors a clearer and more sympathetic understanding of the Mexican people.

NETHERLANDS

ON CONTINENTAL AVENUE, the Exhibit presents a comprehensive survey of the economic and cultural importance of the three parts of Her Majesty's empire—the Kingdom in Europe, the Dutch East Indies, and the territories Suriname and Curaçao in South America. In the reception hall a huge painting on glass visualizes the solidarity of the kingdom and its overseas territories.

A large animated relief map of Holland demonstrates the age-old struggle by which the land was wrested from the sea. Among other subjects the Exhibit deals with the products of the soil; the aid that science gives agriculture by warring against diseases of plants and beasts; city planning, slum clearance, social welfare; the fight against infant mortality, vocational diseases, unemployment; and the various other phases of Government endeavors to spread the boons that modern science has made available to all classes of society.

In sections devoted to overseas territories, murals and dioramas set forth the grandeur of tropical scenery. And here are the music and the theatre of Java; the art of Bali, the irrigation system of its terraced rice fields; native education and tropical hygiene; and the cultivation of various crops. A major attraction is a model in bas-relief of the Borobudur, 'greatest of Java's Buddhist monuments.

Some 65,000 tulips blooming in a garden about the Pavilion add their color to the million tulips which the Netherlands donated to the Fair Corporation. The Exhibit is completed by displays in the Hall of Nations.



THE NORWEGIAN PAVILION, modern in design, embodies native architectural features.

NEW ZEALAND

THE EXHIBIT occupies a section of the British display in the Hall of Nations. Upon entering, the visitor is afforded a vista of a typical New Zealand forest scene with natural ferns and shrubs. A miniature reproduction of the famous Sutherland Falls is a dominant feature. Photographic displays show the scenic glories of the Dominion as seen in the boiling hot lakes, tropical vegetation, glaciers, underground caverns and forests. A Maori Court conveys the story of the development of this native race—their history, folklore and tribal life. Other exhibits consisting of charts and photographs give a composite presentation of the progress made by New Zealand in industry, education and social relations.

NORWAY

THE NORWEGIAN PAVILION (Presidential Row South and Federal Place) is of modern design and embodies many native architectural features. Outside wood paneling in natural finish combines with the extensive use of glass to give an appearance suggestive of the "Land of the Midnight Sun."

Facing the Court of Peace, the main entrance gives access to the high-ceilinged "Hall of Representation," where an allegorical mural portrays Norway's startling scenery and productive power. A combination of relief sculpture and painting depicts the country's contributions to art, literature, music and exploration—a veritable "Roll of Honor," dramatic and colorful, showing the many Norwegian achievements. On the mezzanine a presentation of the Midnight Sun glows in the background, dominating exhibits of Norwegian travel and shipping and the world-wide League of Norsemen. Reaching the second floor by a covered bridge the visitor finds brilliant examples of native paintings, sculpture and handicraft.

Descending a winding flight of stairs, the visitor discovers other displays that depict Norwegian social and industrial progress. These exhibits include pulp and paper, electro-chemical and metallurgical works, fishing and canning, and all types of winter sports equipment. In the displays in the fishing and canning section, the visitor is reminded of the brave work that is done by the sturdy luggers which brave the fierce gales and icy, roaring seas off Norway's precipitous coast.

A moving-picture theatre forms another major attraction in the Pavilion. There is also a restaurant where one may enjoy many delectable cold snacks, appetizers and open sandwiches for which Norway is famous.

PANAMA

See under Pan American Union, whose combined exhibit includes this nation.

PAN AMERICAN UNION

FLAGS OF THE TWENTY-ONE republics, members of the Pan American Union, fly above the steel arch which surmounts the entrance of the Pavilion on Presidential Row South. Within, the central exhibit consists of a large animated relief map of the American Continent. Constructed of a transparent plastic substance and illumined from beneath, the map illustrates the principal geographic features of the continent—the massive mountain ranges along the West coast of South America and the great valleys of the Amazon, the Orinoco, and the La Plata river systems. On the margin of the map the names of principal transportation and communication services operating between the American republics are indicated, while the major products of the Americas are similarly shown.

Countries participating in the Pan Ameri-

can Union exhibiting and dispensing information and literature are: Bolivia, Colombia, Guatemala, Honduras, Panama and Uruguay. Transportation and communication companies cooperating are: All America Cables, American Telephone and Telegraph Co., Cable and Wireless, Ltd. and Western Union, Radio Corporation of America, American Republics Line, Furness Prince Line, Grace Line, Pan American and Pan American-Grace Airways, United Fruit Company, and Tropical Radio Telegraph Company.

PERU

SYMBOLIZING THE ARTISTIC and industrial aims of Peru, the Pavilion on Presidential Row North, contains—besides modern aspects of Peruvian life—exhibits of the country's archaeological and historical backgrounds. Here characteristic displays of the pre-Inca and Inca civilizations include a presentation of mummies shown exactly as they are found in the ancient tombs with their funeral garments—jewelry, rugs and dressing material. Fifty manikins display the history of Peruvian attire from luxurious Inca fashions, through Colonial bustles and petticoats, to those of today. Sculptures, paintings, tapestries, gold and silver, stained and painted glass are exhibited throughout the Pavilion. In many different ways picturesque Peruvian scenery is shown, while through the use of mahogany, walnut and other woods, together with samples of industrial products and natural resources, you are able to visualize the country's wealth. Throughout the Exhibit graphic presentations reveal Peru's social, cultural and political progress. Also included are four models of the famous "Restaurantes Populares," where laborers dine at a cost of 5 cents per complete meal, and where their children partake daily of free breakfast.

POLAND

THE POLISH PAVILION (Jan Cybulski and Jan Galinowski, architects; Cross & Cross, associate architects), with its tower rising high above the main entrance on Continental Avenue, presents the story of Poland as she is today and as she intends to be in the future—an active, vigorous member of the family of nations. Entering the building, you see a Court of Honor in which a bronze monument of Marshal Pilsudski and an exhibit of original documents executed by Polish kings stress the democratic traditions

of the republic. Another section of the Court portrays the country's participation in the development of America, beginning with the arrival of the first Polish immigrants in 1608 and the participation of Polish soldiers in the American Revolution.

From the Court of Honor you pass into the Hall of Science, where more than 200 inventions of Polish origin are displayed. The Republic's maritime development is depicted in another section, where two dioramas show the seaport Gdynia as a small fishing village in 1921 and as it is today—a modern seaport of 130,000 inhabitants. Illuminated maps and charts show the development of the Polish merchant marine.

In a Polish fashion display, eight models demonstrate ladies' wear designed and produced in Poland. The Exhibit includes natural silk gown in that country and the latest pattern for fabrics of native design.

Occupying a separate building adjoining the main pavilion, a modern bar, a popular tavern, a terrace café and a de luxe restaurant provide a gourmet's paradise. The bar features 400 different kinds of hors-d'œuvres, Polish *zakąski*, rare Polish honey wine, and a dozen different kinds of vodka.

PORTUGAL

IN A GARDEN SETTING, at the north end of Continental Avenue, the Exhibit comprises nine distinct sections. An information bureau is located in the circular reception hall, while beyond it the Hall of Industries is devoted to displays pertaining to Portuguese industries. In the Hall of Atlantic Discovery, the achievements and discoveries of the nation's seafarers of the 15th century are revealed to the world of today. Columbus Hall is devoted to the story of that great explorer's early life in Portugal. In another hall Portuguese influence in the world since the 16th century is depicted. Planisphere Hall sums up the discoveries, travels and navigations of the Portuguese throughout the centuries. A picture of the financial, social and economic aspects is shown in the Hall of the Present. On the second floor, in Tourism Hall, photographs of Portuguese scenery are shown. "Portugal of Tomorrow" depicts the social, political and economic aims of the nation.

In the Hall of Nations section, national dances and motion pictures of Portuguese scenery are presented. Another exhibit is devoted to the tourist attractions of Madeira Island.

POLISH EXHIBIT exemplifies Poland's historical traditions and recent achievements.



ROMANIA

THE ROMANIAN HOUSE (Federal Place, facing the Court of Peace), is a four-storied building, with stone balconies modeled after the manner of the country's monasteries. In its restaurant you enjoy fresh caviar, Romanian foods and the music of famous native orchestras. Here are served characteristic dishes such as *sarmalute in foi de vita* (wine leaves filled with meat and rice), and *mamaliga* (corn mush). A large room, the "Hall of Handicrafts," is devoted to exhibits of glassware and pottery, embroidery, jewelry and musical instruments. Another hall presents displays of the raw materials that give strength to the nation's economy. Among other food products exhibited are cheeses, beverages, vegetables and fruits, fish and game.

American comfort is combined with Romanian art in all the interior fittings and decorations. An amplifying system carries native music to all parts of the House. Features of Romania's participation include a series of musical events and sculptural exhibits. During "Romanian Week" George Enesco, her world-renowned composer, will lead three symphonic concerts. More than a hundred peasants take part in colorful festivals. At the New York World's Fair, Romania strives to become known as a nation of mighty toilers working toward a dual goal—national improvement and amity with all nations.

Romania's National Pavilion is built entirely of marble from Ruschitza, each block embellished with Romanian sculptures. Under an immense ceiling of rock salt, internally-lighted columns and panels of alabaster adorn the interior. On the ground floor a series of representative displays show the nature of Romania's contributions to world civilization. Featured are a lifelike statuary group of King Carol and Crown Prince Michael, a vast relief map of Romania, and a huge frieze in hammered metal epitomizing the country's history. The architects of these buildings are Prince George Cantacuzino and Octav Doicescu.

SIAM

THE SIAMESE SECTION of the Hall of Nations is decorated and furnished in a style typical of this Far Eastern country. Here sound films depict the colorful everyday life of its people, revealing exotic native scenes that include the magnificent palaces and temples of Bangkok. Models of royal state barges are exhibited, Siamese industrial activities are portrayed, and here you may gaze upon native handiwork: niello silverware, golden lacquer work, mother-of-pearl, carved ivory, dolls, theatrical masks, jewelry, zircons and sapphires. Primarily an agricultural country, Siam displays samples of her rice, sticlac, raw rubber, teakwood, and many other items.

SOUTHERN RHODESIA

THE EXHIBIT demonstrates the scenic beauties of the Colony and describes its leading industries — tobacco-growing, gold-mining, and agriculture. Material on Rhodesia's early history shows how Cecil Rhodes developed the country through the British South Africa Company. A diorama depicts the impressive hill of granite—the Matoppo—in which lie the Empire-builder's remains. You see large photographs of the enigmatic Zimbabwe ruins, where—according to legend—gold was smelted centuries ago for King Solomon and the Queen of Sheba. An im-

pression of an enormous cascade of water covers an entire wall; its purpose is to draw attention to Southern Rhodesia's exhibit in the Amusement area where a huge replica of one of the world's greatest wonders—the famous Victoria Falls—is in operation (see page 54).

SPAIN

BESIDES EMPHASIZING the work of well-known contemporary Spanish artists, the Exhibit in the Hall of Nations describes the democratic and cultural progress of the republic from its inception to the present



A REPLICA OF VICTORIA FALLS

THOUSANDS of tourists have seen the Victoria Falls in Southern Rhodesia which measure one and a quarter miles wide by 387 feet high—twice the size of Niagara Falls.

The mammoth replica of Victoria Falls measures 186 feet long by 22 feet high, and over its man-made precipice a torrent of 60,000 gallons of water a minute roars with a voice of thunder. Natives in Africa named these mighty Falls, "Mosiotunya"—"Smoke that Thunders"—but David Livingstone, the first white man to see them, named them "Victoria," after his Queen.

The replica is an authentic reproduction within the limits of human artistry, and is

noted for the beauty of its setting in the lush, jungle atmosphere of the Rain Forest, where, amid the tropic vegetation and trees, small animals and birds live freely. The amazingly lovely colors, changing in the sky from dawn to midnight, must be seen to be appreciated.

Here, in a form never attempted before, there is wrought a replica of the world's greatest wonder—a highlight of the New York World's Fair—and we confidently recommend all those who would see, perhaps the most interesting exhibit at the Fair, not to miss a spectacle which will remain long in the memory of every visitor. (Location—opposite the Parachute Jump.)

PORTUGAL honors her great seafarers for their achievements and discoveries throughout the centuries.



SWEDEN SQUARE provides a delightful oasis for rest and refreshment.



Mercury, almost exclusively a product of Spain, is dramatized in the form of a mercury fountain. Murals of outstanding artists adorn both the exterior and interior. On the entrance façade, the principal decoration is a mahogany statue, executed by the Spanish sculptor Rebull. A series of five frescoes, entitled "The Actual Moment in Spain," adorn the interior. On the rear façade a mural depicts the *Erika Reed*, the first American ship to bring food and medical supplies to Spain during the Spanish civil war.

SWEDEN

A GARDEN COURTYARD reminiscent of an old-world market place, "Sweden Square," on Market Street, is enclosed by a quadrangle

of functional one-story "loggias," shaded on all sides with broad "airplane wing" roofs of a new design. Landscaped with Swedish trees and flowers, the courtyard will be offered to New York as a permanent memorial.

In the Pavilion, Swedish modern furniture, glass, pottery, textiles and silver are displayed. In the "Three Crowns" restaurant, a circular "smörgåsbord" or appetizer table revolves electrically, and full course dinners are served by Swedish men and women in native costume. A terrace bar opens on the courtyard; and its tables, shaded with garden umbrellas, overflow into Sweden Square, where guests may watch the Swedish folk dances.

In addition to music and dances, color films of life and scenery in Sweden are projected in a theatre seating two hundred persons. In other parts of the Pavilion, charts and posters describe the country's labor courts, her "anti-depression" policy and other features of her social economy and industry. At a special booth, pictures and tourist information are available.

The architect of this building is Sven Markelius, of Stockholm. Pomerance and Breines, of New York, are consulting architects.

SWITZERLAND

THE ENTRANCE to the Pavilion, on Presidential Row North, is identified by a curved wall on which large maps show what the Commissioner General describes as "the geographical location of Switzerland in relation to the United States." Glazed doors open into a hall featuring Swiss scenery, spas, education and sports. A stairway leads to an air-conditioned restaurant, a mountain-stube and an open terrace; opposite, there is an auditorium where performances of Swiss music, dances and moving pictures take place, while downstairs in the garden (which contains a bowling-alley) popular-priced food is served to the accompaniment of yodeling, alphorn and hackbrett. A special attraction is an alpine cabin demonstrating the making and testing of cheese.

In the Hall of Nations three sections are featured:

(1) The historical development of the oldest democracy in the world, its contributions to the arts and sciences and its contributions to the making of America.

(2) An exhibit of Swiss watches showing the historical and industrial development of those exquisite instruments.



THE STATUE OF A MAN holding a knotted rope symbolizes modern Turkey, linking the continents of Asia and Europe and doing her share towards maintaining world peace.

(3) Textiles, including laces, embroideries, organdies, handkerchiefs, silks, strawbraids and other Swiss fashion products.

TURKEY

THE TURKISH EXHIBIT in the Hall of Nations is designed to illustrate the rise of modern Turkey under the leadership of Kemal Atatürk. Entering the Hall the visitor sees a cascade upon one side of which is represented Asia with Europe upon the other.

A statue of a man holding a knotted rope symbolizes the new Turkey, linking the two continents and doing her share toward maintaining world peace.

The Turkish Pavilion on Market Street is essentially modern although styled to conform with ancient Turkish architectural tradition. The entrance with its overhanging eaves leads into a patio on the right side of which is a Turkish Coffee House and bar where Turkish specialties are served. The left wing contains the various sections for display and sale.

In this exhibit is a reproduction of the famous great Bazaar of Istanbul with shops displaying perfumes, embroideries, ornamental silver work and other historic Turkish articles of trade. Products of the Turkish government's monopolies such as cigarettes, wines and liquors are sold, including the little known popular "raki." Also the world famous dried fruit products of the country are on display. Historically important volumes and art objects tracing 5,000 years of Turkish history since Hittite times are found on the second floor. A complete information service furnishes prospective tourists with pictures, maps and other data prepared by the Ministry of Economy as part of its efforts to make Turkey a great tourist center.

VENEZUELA strikes a new note in architecture—the building is a jewel-like square with glass walls and no doors.



UNION OF SOVIET SOCIALIST REPUBLICS

TOPPED BY A GIGANTIC STATUE seventy-nine feet high which strides its central pylon, the pavilion of the U.S.S.R. is the tallest structure at the Fair with the exception of the Trylon. On the front face of the pylon is the seal of the U.S.S.R. carved in granite. The outer façade of the pavilion, sweeping around the pylon in a semi-circle, and terminating in majestic, sculptured wings, is divided into eleven sections, each ornamented by a bas-relief representing the eleven constituent republics of the Union.

Within, as without, sculptures, paintings, bas-reliefs, painted and photo murals and mosaic, illustrate the principle of Soviet architecture; that a public building should be a synthesis of the arts.

The exhibits show the daily life, work and achievements of 170 million people in the first Socialist country in the world. Feature exhibits include the airplane in which a crew headed by Chkalov made the first transpolar flight from the U.S.S.R. to the United States; a reproduction of one of the new stations in Moscow's "palace subway;" a replica of the Palace of Soviets in semi-precious stones; and a huge map of the Soviet Union worked out in precious and semi-precious stones.

Paintings and sculptures of leading Soviet artists, and handicrafts for which the country is famous are exhibited. Entertainment features include showings of Soviet cinema masterpieces and performances by Soviet musical

A CIRCULAR TURRET, symbol of unity, surmounts the League of Nations Building.



THE 79-FOOT STAINLESS STEEL
STATUE which makes the Soviet structure
the loftiest pavilion height at the Fair.

ensembles. In a beautiful restaurant and bar Soviet foods and wines are served. The architects of the Pavilion are Boris Iofan and Karo S. Alabian. The American supervising architects are Pomerance & Breines. An additional exhibit in the Hall of Nations shows the structure of the Soviet government. A separate Arctic Pavilion, close to the main Pavilion, is devoted to Soviet achievements in the Arctic.

URUGUAY

See under Pan American Union, whose combined exhibit includes this nation.

VENEZUELA

LOCATED at the extreme north end of Continental Avenue, the Building (Skidmore & Owings and John Moss, designers) is a jewel-like square with glass walls and no doors. The theme of the exhibits is the modern, progressive life, industry and art of Venezuela. The displays center about four

main products of the country—coffee, cocoa, orchids and oil. A huge mural on the ceiling depicts scenic beauties and products. Another colorful feature is the outdoor orchid gems. This consists of an exhibit of orchids placed upon trees executed by the native sculptor, Francisco Narvaez. The supply of orchids is replenished continually, coming directly from Venezuela by air mail.

The great mural on the ceiling is intersected by serpentine walls which are fronted by five large sculptured figures representing Venezuelan products—coffee, cocoa, fruits, oil, and pearls. Nearby in the tropical garden, native coffee, cocoa and *Hallacas* (a native dish) are served. In addition to these exhibits there are three displays including rum and *crème de cocoa*, diamonds and a historical-patriotic feature—"Altar of the Good Neighbor"—dramatizing the good neighbor policy of President Roosevelt, and containing a lock of hair of Washington sent Simon Bolivar through Lafayette.

The decoration and illumination of the Pavilion are expressive of the South American temperament and love of color.

YUGOSLAVIA

IN FRONT OF THE façade in the Hall of Nations stands a symbolic sculpture representing Yugoslavia; above the entrance is a large illuminated map of the country. Within, a series of ramps which seem to soar in space lead to the upper exhibit gallery, and descending to the displays on the first floor, surround a rustic patio. Folk art and national customs are depicted by a large mural. Photographic slides taken by the daughter of the U. S. envoy to Belgrade show the country's scenic beauty and suggest opportunities for travel, hunting, and fishing. Other exhibits are devoted to natural resources and their exploitation, industrial products, architecture, ethnography, and government agriculture. Besides an adequate library for further research, an information service is provided for the convenience of Fair visitors.

• • • • •



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UNITED STATES (FEDERAL) BUILDING

SITUATED at the head of the Court of Peace, the United States (Federal) Building (Howard L. Cheney, architect and designer) is fronted by thirteen pillars symbolical of the thirteen original states. These graceful pillars head into a huge semi-circular structure flanked by two massive towers representing the Legislative and Judicial branches of our Government. The façades of these two towers are adorned by two sculptures designed by Harry Poole Camden. One depicts "Peace" and the other "Common Accord Among the Nations of the World." Within the grand foyers of the towers are two huge murals portraying the Judicial and Legislative functions of the American Government. The center portion of the Building denotes the Executive phase of Federal activity.

Employing the most modern methods of showmanship, the Exhibit is divided into twelve basic divisions: *Conservation—Foreign Relations—Finance and Credit—Industry—Internal Protection—Transportation and Communication—Shelter—National Defense—Trade—Education, Arts and Recreation—Social Welfare and Food.* Animated mural belts, painted by Eugene Savage, revolve downward from the ceiling, each telling the story of the Nation's rise, problems and aspirations. These murals move toward twelve huge sculptural masses each of which symbolize one of the twelve dif-

ferent Government functions listed above. These sculptures are of a translucent glass substance, the largest statuary ever cast in Art Plastic, and are recessed in niches from which concealed electric lights provide a diffused glow over all.

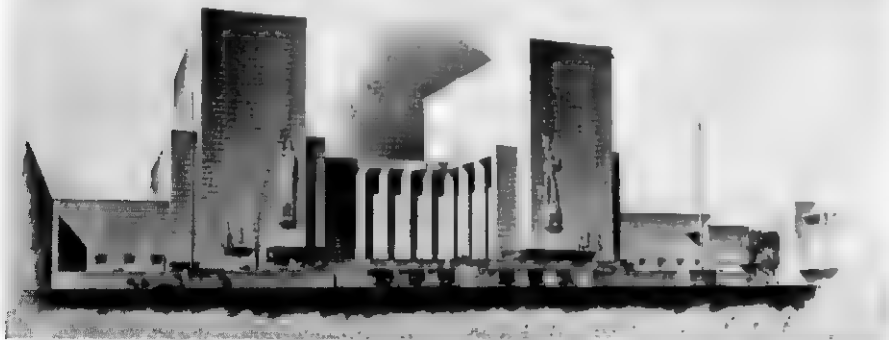
Priceless historical documents reminiscent of the Nation's traditions, and other material gathered from National archives and shrines, comprise an informative display. Exhibits in the Executive Department demonstrate clearly how the life of each individual citizen is directly affected by those he elects to represent him in the capital city of the United States. Dioramas dramatize the story of our country's services.

There is a motion picture theatre where a special feature-length film, entitled *These United States*, is shown. Fair visitors are invited to see the popular stars of Hollywood enact the lives of those persons who have left an imperishable imprint on American history.

Seven forty-foot elms shade an inner courtyard which is brightened by thousands of vari-colored flowers.

The aim of the entire Exhibit is to tell the people simply, graphically and dramatically what the American Government is doing to make every human being within its borders, happier, healthier, safer, and more useful to the country and the world at large.

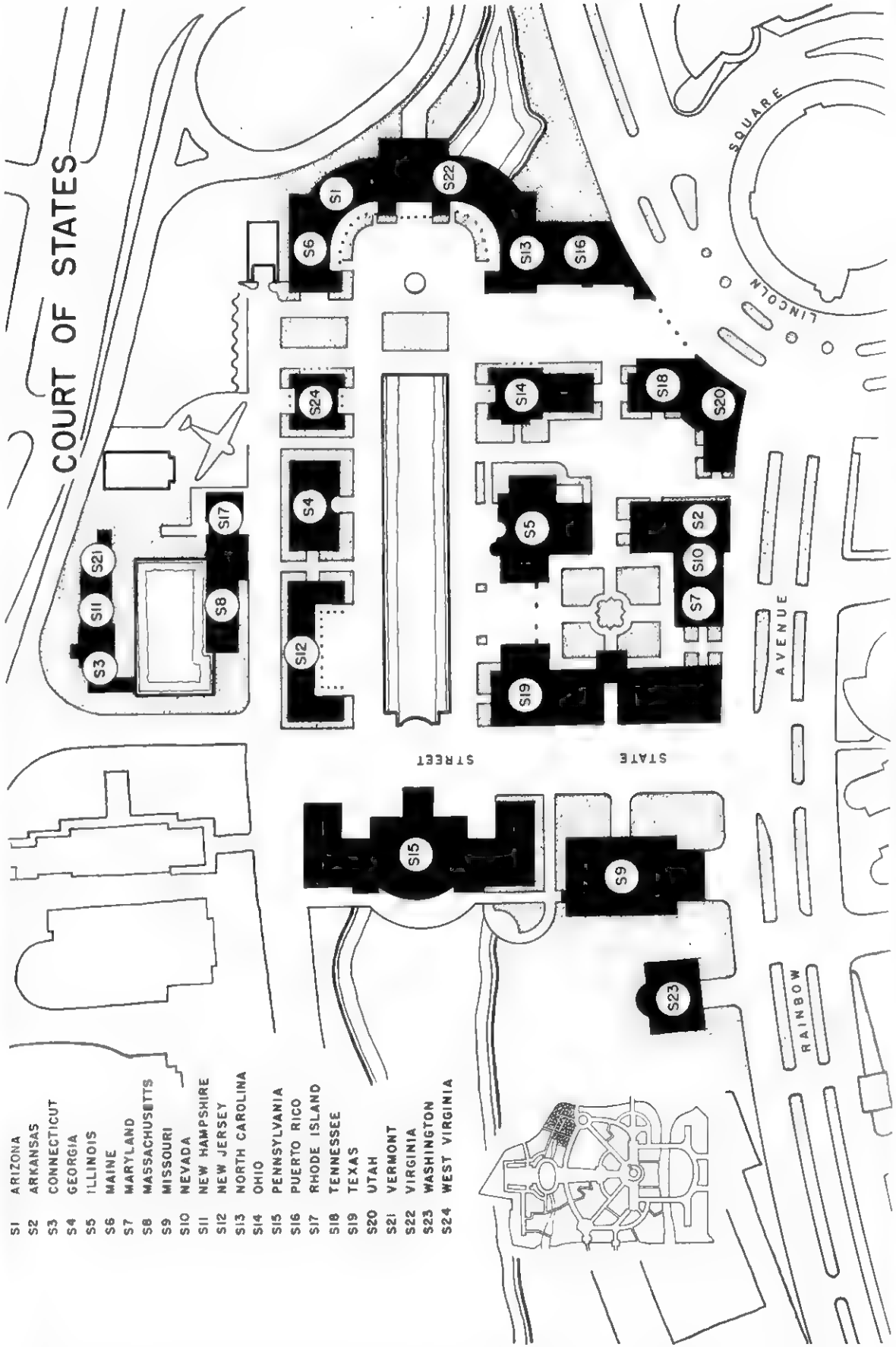
It is hoped that the American Nation will play an important part in bringing about a greater sense of harmony in the relationships of the countries of the world.



THE UNITED STATES FEDERAL BUILDING dominates the Court of Peace and the Hall of Nations and incorporates the \$3,000,000 Federal exhibit. Two 150-foot pylons represent "Judiciary" and "Legislature." Between them, in the back of thirteen columns representing the original states of the Union, is the executive display area.

- S1 ARIZONA
- S2 ARKANSAS
- S3 CONNECTICUT
- S4 GEORGIA
- S5 ILLINOIS
- S6 MAINE
- S7 MARYLAND
- S8 MASSACHUSETTS
- S9 MISSOURI
- S10 NEVADA
- S11 NEW HAMPSHIRE
- S12 NEW JERSEY
- S13 NORTH CAROLINA
- S14 OHIO
- S15 PENNSYLVANIA
- S16 PUERTO RICO
- S17 RHODE ISLAND
- S18 TENNESSEE
- S19 TEXAS
- S20 UTAH
- S21 VERMONT
- S22 VIRGINIA
- S23 WASHINGTON
- S24 WEST VIRGINIA

COURT OF STATES





★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

THE COURT OF STATES comprises the buildings of the most progressive States of the Union.

ARIZONA

YOUTH CHARACTERIZES the Exhibit as well as the history of this State, undoubtedly because Arizona is the youngest and last settled region that became a sovereign unit of our country. But it was also the first inhabited by white men, and four centuries ago this Fair year, Marcos de Niza brought tales to Cortez of the Seven Cities of Cibola, the fabled, gold-rich district north of Mexico. Two hundred years passed. Came the priests founding missions, but also the Apaches sweeping down from the mountains on their shaggy ponies. They looted and burned. But the white men came back: this time Americans. They discovered silver and copper. Copper is great, but Arizona is greater. The oasis cities are large, the desert yields huge crops, man lives a peaceful life here in the mountains, on the plains, even in the deep-cut canyons.

ARKANSAS

EMPHASIS IN THE Arkansas exhibit is placed upon the recreational opportunities for tourists in a state that is situated upon the

"Broadway of America," the southern transcontinental route, and which boasts two mountain ranges, the Ozarks and the Ouachitas, the oldest National Park, two National Forests, and the finest developed state park system in the South. Prominent in the recreational display is Hot Springs National Park, famous health resort whose 47 medicinal hot springs are the only ones owned and operated by the United States Government. Cotton is featured in the agricultural section, since the state ranks third in the production of this fibre, while the industrial section is devoted chiefly to lumber, hydroelectric power, oil and metallic minerals. A special display deals with bauxite, the ore of aluminum, 95 per cent of the domestic supply being mined in Arkansas.

CONNECTICUT

CONNECTICUT, as a part of the New England Combined Exhibit, tells an absorbing story, a saga of heroic patriots and merchant princes, educators and pedlars, inventors and geniuses, men who go down to the sea in ships, and those who turn the wheels of industry.

On the wall adjacent to the side of the

reception area is an exhibit of experiments in specialized agriculture. On the rear wall is a three-dimensional model section of the Merritt Parkway with a photomural background depicting the points of interest along the highway.

In the next section are exhibits revealing the highly developed standards of living within the state and the importance of its many facilities for better living. Life in early colonial Connecticut is the subject of the final diorama.

FLORIDA

ON A PLOT of 118,000 square feet—the largest tract contracted for by a single state

Florida, "The Land of Flowers," has created a tropical paradise (West Shore of Fountain Lake). Ornamenting the grounds and the patio of the extensive Exhibit are palms, orange trees, and 6,000 tropical plantings brought from the depths of the Everglades, the high pine lands and the flatwoods of Florida. On the lake shore is a typical Florida beach, gay with colorful cabañas and flowers and trees indigenous to the southern coast.

Florida's building, composed entirely of native materials, rises to a beautiful tower containing a carillon which rings out over the Fair grounds. In the evening the tower becomes a golden shaft surmounted by a crown of jewels with the word Florida in glowing letters.

An heroic-size talking statue of Ponce de Leon stands at the entrance to the building and invites you to come inside where, in an atmosphere laden with the odor of orange blossoms and filled with the song of the cardinal, you may in a twenty-minute period experience the full cycle of a glorious Florida day

Forty-five exhibit units lining the walls of the building reproduce Florida's points of interest, her advances in art, science and industry, and her vast natural facilities for healthful recreation. Spectoramas, the largest ever built, depict the State's many attractions. At the fruit juice bar in the patio visitors may eat orange sherbet and drink Florida orange and grapefruit juice.

GEORGIA

GEORGIA'S EXHIBIT in the Court of States is housed in a building which shows the uncompromising colonial architecture of the deep South.

Within the building the visitor finds historical exhibits that begin with Sir James Oglethorpe, English philanthropist, who dreamed of and planned for his fellow men a refuge from the poverty of old England on the fat soil of the New World. In a colony founded upon benevolence and brotherhood, he beheld the true Utopia. That particular dream failed, but now Georgia looks again toward the future, and Utopia once more looms on the horizon, for Utopia is only the sum total of what you are determined to secure. Various exhibits display



"DANCE OF THE RACES"

gold coins and gold nuggets, a complete line of minerals and cotton goods, ceramics, and the abundant wild life that makes Georgia a sportsman's paradise. A detailed exhibit demonstrates the conversion of Herty slash pine into wood pulp and paper, a process which promises to contribute much to the prosperity of the State.

ILLINOIS

THE EXHIBIT in the Illinois Building creates the illusion of looking over Illinois from the center of the State. Murals of ceiling height supply towering background for detailed replicas of state attractions. Aerial photographs create authentic atmosphere for glimpses into manufacturing, commercial, educational and recreational facilities of the State.

The largest single exhibit is a scale model of the City of Chicago. Every one of Chicago's 450,000 buildings has been made to scale, carved and placed in its exact location. The diorama is minutely detailed and shows public buildings, parks, waterways, railroad terminals and yards, elevated systems, and utility networks.

In addition to giving an exciting picture of modern Illinois, the exhibit portrays much of the State's glorious history. Its first capitol, Kaskaskia, washed away when the Mississippi changed its course, has been reconstructed on a scale model from old photographs and a plan of the town. Abraham Lincoln's home in Springfield and all of the State's five capitols have also been built in scale models. Another attractive exhibit is the authentic reproduction of New Salem as it appeared when Lincoln lived there in the years 1831-1836. The Lincoln tradition is dramatized in the call of today to the power and progress which spells Illinois.

MAINE

IN 4,500 SQUARE FEET of space in one of the Court of States Buildings stands a vibrant, dynamic portion of the State of Maine. Life goes on as it does in the State itself. Waves roll in from the ocean onto clean sandy beaches; streams flow down the sides of mountains, through growing forest trees, and empty into broad rivers.

This realistic method of display is carried out in the portrayal of the industrial and agricultural phases of the State.

In attendance are courteous State-of-Mainers equipped to answer all questions

and to supplement the information so effectively presented in the displays.

MASSACHUSETTS

ENTERING THE MASSACHUSETTS BUILDING (a part of the New England Combined Exhibit), the visitor finds himself in the Hall of the Past surrounded by articles, buildings and scenes illustrating the early days of the State. On one wall is a diorama of a typical old Massachusetts town.

The Hall of the Present occupies the largest part of the building's space. Here, on a triple screen covering the entire wall, is projected a continuously changing series of color photographs showing how Massachusetts lives, works and plays. Just beyond the screen, a diorama portrays a Massachusetts town of today.

The Hall of the Future completes the Exhibit. Since the State's future rests largely upon its industries, this room is devoted to the latest in invention and the results of new techniques and processes.

MISSOURI

THE MISSOURI BUILDING is distinguished by a façade of Greek design, a replica of the front of the Rolls County Court House, erected at New London, Missouri, in 1856. In dioramic form the Exhibit illustrates the story of Missouri's various resources, her manufactured products and her superb transportation system. Primarily an agricultural state, with horticulture, stock raising and rich mineral deposits contributing to her well-being, Missouri naturally makes a display of such resources. By no means, however, are her activities confined to the products of the soil. Manufacturing, as the Exhibit indicates, plays an equally important part, while great forests supply a variety of timber, and her well-stocked, swift-flowing rivers attract thousands of sportsmen each year. Her mountains, forests, lakes and rivers combine to make an ideal playground, which, by means of her splendid highways, is easily accessible to tourists.

No Missouri Exhibit would be complete without reference to her great men: Thomas Hart Benton, for instance, who promoted navigation and roads, the pony express and the telegraph, opposed land speculators and fought for the Homestead Act long before Lincoln; Senator Schurz, who led a political reform movement in the seventies; Mark Twain, one of America's greatest writers,



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NEW YORK STATE

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NEW YORK STATE

THE STATE THAT



HAS EVERYTHING

who introduced "western humor," injected a free-and-easy style into literature, and instigated much questioning of established conventions.

Missouri is a moderate state, realistic and honest. She produces most of the things men need: meat, boots and shoes, motor vehicles, lead and building materials, food and clothing.

NEVADA

TO MOST PEOPLE, the Comstock Lode stands for Nevada. Mining has been and still is the very essence of its existence, and with this goes an easy life, a hard life, one built on the spirit of venture, though not necessarily in the sense of being dependent on the wheel of fortune. Mount Davidson is a magic name, for it is the richest mine in the world.

But Nevada silver is all-important no longer, a fact amply illustrated by the Exhibit of this State. Irrigated soil yields millions of dollars of alfalfa, cotton, and fruit. But increasing agricultural activities have not robbed the State of its carefree, independent spirit. Life in Nevada is still expansive, and opportunity still beckons to the American of 1939, as the Exhibit amply demonstrates.

NEW HAMPSHIRE

THROUGH THE MEDIUM of realistic dioramas, the New Hampshire Exhibit, a part of the New England Combined Exhibit, reproduces some of the state's famous activities, interests, and scenic beauty. One of these displays depicts Tuckerman's Ravine on the side of Mount Washington, highest of all mountains in Northeastern America. Another is a huge reproduction of the popular Maxfield Parrish "New Hampshire" poster. Other dioramas reveal industrial, agricultural, and coastal activities of the Granite State.

A 20-foot high relief map, richly colored, gives a more comprehensive picture of the many interesting features of the State.

An old New Hampshire farm kitchen serves as an information booth for visitors to the exhibit.

NEW JERSEY

PROUD OF HER INDUSTRIES, but prouder still of her rich historical background which made

possible that industrial progress, New Jersey has reproduced on 15,000 square feet of space, the old Eighteenth-Century Trenton Barracks. The "Old Barracks" typify a State memorialized by such names as Monmouth, Princeton, Morristown, and Greenwich—compelling reminders that New Jersey played a principal rôle in the drama of the Revolution and in the great epic of America.

The various Departments of State, the industries, and the lake, mountain and shore resorts are represented in the building. Here the visitor finds an exciting and complete pictorial showing of the growth of the State from the Eighteenth Century up to the present time. Here appear pictures of New Jersey as one of the thirteen original colonies—South Jersey during the bitter days of Valley Forge—and of the modern State in the founding of which Alexander Hamilton played so important a part.

Other photographic displays show the unsurpassed coast line, noted the world over for its bathing and fishing and yachting, its quiet camping grounds, and its luxurious hotels.

NEW YORK

AS HOST STATE, New York has appropriated the largest sum of money provided by any state for its participation in the New York World's Fair. In addition to erecting the permanent Fountain Lake Amphitheatre, the Empire State has built directly in front of it a temporary building which houses graphic and arresting displays of New York's vast resources and its social progress.

Sunk below the floor level in the main lobby of the exhibit building, is a large relief map of the State. Lights flashing on and off pick out the counties, principal cities, highways, rivers, lakes, mountains, transportation systems, parks, and scenic features.

As you stand in the lobby, perhaps inspecting the sixty-two county emblems which decorate the wall, you hear the voice of a narrator summarizing the history of the State.

And then you enter the ground floor of the main exhibition hall which is devoted to the Grand Panorama of the State. Here, in that part of the Panorama called the Hall of Honor, exciting dioramas picture the most dramatic and significant episodes in the lives of the famous men and women whose sculptures are on display.

On one side of the main hall are twelve booths, each devoted to one of the twelve



THE OHIO-BUILDING; beautifully designed, emphasizes the attractions and industries of the Buckeye State.

regions into which the State has been divided for the purposes of the exhibit. On the other side of this imposing curved hall, dioramas, models, maps, charts, murals and slides are used to give a vivid and comprehensive picture of points of historic interest and scenic wonders in the State.

Also on the ground floor are numerous exhibits of the State Police Department and the Department of Taxation and Finance. The entire second floor is given over to an interesting demonstration of the functions of the other departments of the State Government.

NORTH CAROLINA

THE "THEME EXHIBIT," the "Court of Tourism," and the "Hall of Development" comprise the three sections of North Carolina's Exhibit in the Fair's Court of States.

The Theme Exhibit, designed to look like an artist's palette, bears the inscription: "North Carolina, the Balanced and Colorful State." A perfectly balanced rotating sphere, colored with the many hues of the spectrum, gives imaginative illustration to this theme.

In the Court of Tourism, a new exhibition device—the Triorama—depicts the recreational attractions of this "Variety Vacationland." Hunting, fishing, and camping facilities of the Great Smoky Mountains National Park are portrayed here by beautiful color projections.

The twelve figures of heroic size in the

"Hall of Development" symbolize the economic accomplishments and the unusual business opportunities of the State. Two extensive relief maps are prominent features of the Exhibit.

OHIO

THE OHIO EXHIBIT BUILDING, in the Court of States, has as its main theme, better relationships between labor and employer.

On a revolving platform near the entrance is a huge figure typifying labor. The base is composed of interesting models depicting industrial and agricultural Ohio. Here Ohio's great industries, such as ceramics and pottery, rubber, steel and aviation, constantly move before the visitor. Education and conservation are also depicted. Spotlights, playing on the huge dome above this figure, pick out colorful picturizations of more industrial scenes.

Moving to the left, the visitor sees another huge figure with lucite rays darting from its finger-ends to one great city after another, emphasizing the important attributes of each one. Next come an agricultural display and a conservation exhibit. The latter pictures the Lake Erie water front with its fishing industries and parks and playgrounds along the sweep of its sandy beaches.

In the center of the Exhibit is a motion picture show where the Fair-goer may sit and relax as he views a film on the attractions of the Buckeye State.



A HUGE REPRODUCTION of Independence Hall houses the exhibits of Pennsylvania.

PENNSYLVANIA

A NEAR REPLICA of Philadelphia's famous Independence Hall, the Exhibit comprises displays which are modern in spirit. In the center of the tower-entrance, the visitor sees an enlarged replica of the Liberty Bell, while to the left and right, the walls are draped with the flags of the 48 states. A large open door leads into the Hall of Democracy. Here a photomural depicts a peaceful Pennsylvanian landscape. Hanging from the ceiling, a huge crystal projects into the sky of the mural the words: "Freedom, Peace, Democracy." From the Unity Bridge, a curved steel structure suspended from the ceiling, the visitor is provided with a clear view of displays in both the Hall of Democracy and the Hall of Tradition. In the latter, ten exhibits dealing with the highlights of Pennsylvania's history comprise painted murals and photographs; show cases containing historic documents; and several 10-foot plastic figures, each costumed to represent a typical man or woman of a particular period. A mirror covers the entire surface of the end-wall, and here a slowly swinging pendulum symbolizes tradition.

In the section known as the Hall of Progress, large neon lights suggest "Keystones to Progress." The wall exhibits comprise three major divisions: natural resources, industrial resources, and human resources. Depicting the achievements in farming, mining, power, manufacturing, transportation

and communication, commerce and finance, education, recreation, welfare and health, a rich display consists of original products and manufactured goods, of panoramas and enlarged photographs. In the dress of today and standing hand-in-hand, ten plastic figures suggest the cooperative spirit. Against another mirror-wall, a swiftly rotating aeroplane propeller symbolizes progress. Among other features of the Exhibit is a theatre in which Pennsylvania industries and state departments show moving pictures of their activities.

PUERTO RICO

CREATING AN ATMOSPHERE typical of old Spain, a cloistered esplanade with balconies surrounding a Spanish Patio sets the mood for the Exhibit. Murals at the entrance and in the interior depict the life of the Puerto Rican people, their industries and varied activities. A typical street in San Juan is reproduced. The products of the island rum, coffee, sugar, tobacco, citrus fruits, needlework, pottery and clothing—are exhibited. Here also is a replica of the famous Boca De Cangerjos submarine gardens. A large diorama illustrates the old fortress of El Morro, while adjoining it is shown the Casa Blanca, erected by Ponce de Leon in 1523, and the Governor's residence, La Fortaleza. The display of the Institute of Tourism points out the island's scenic beauties and varied attractions.

In the Court of States, Government Zone
(G. S. 8)

Visit a \$100,000,000 Customer

Puerto Rico



YOUR TRIP TO THE WORLD'S FAIR will not be complete without a visit to the Puerto Rican Exhibit. Learn more about this tiny part of U. S. A. in the Caribbean . . . for Puerto Rico is more than an island-resort. It is an island-country. It is both old and new . . . modern in luxury, yet mellowed by old-world glamour . . . ardently tropical, yet cooled by the constant trade winds . . . towering mountains and sapphire sea.

See how the sugar is grown that gratifies your "sweet tooth." Discover the world's rarest coffee—grown only

on Puerto Rico's sunny mountainsides—invaluable to blenders—and sold, unmixed, as the world's only demitasse liqueur coffee . . . learn more about the choice tobacco sold all over the world . . . and about the rum which outsells all others in U. S. A.

See the picturesque manufacture, by native Puerto Ricans, of the island's incomparably fine needlework and embroidery. See, too, the woodwork and the unique furniture which has started a new vogue in home decoration.

A cordial welcome awaits you. See the Puerto Rican Exhibit today.

Puerto Rico — WHERE THE AMERICAS MEET

RHODE ISLAND

RHODE ISLAND, "Cradle of Religious Freedom," has its own building in the New England Combined Exhibit. Impressively designed and ingeniously lighted, the display within the typical Colonial waterfront structure stresses Rhode Island's chief attractions—industrial opportunities and recreational advantages. At one end of the building a huge mural depicting various phases of Rhode Island's attainments and interests is mounted behind the model of Leo Friedlander's heroic statue of Roger Williams, and opposite is a large animated map which focuses attention on different industrial centers, as well as recreation areas and the numerous excellent roads cutting through the State. Between the mural and the map there is one of the nation's cherished possessions—a full length portrait of George Washington painted by Rhode Island's great artist Gilbert Stuart. The picture is owned by the State and ordinarily hangs in the State Reception Room of the Capitol.

Cases containing outstanding examples of the State's manufacturing ingenuity, industrial versatility and modern commercial design, and enlarged photographic reproductions of Rhode Island life and activities are other important features of a well-conceived, striking, but restful State exhibit.

TENNESSEE

HOUSED IN A BUILDING of Georgian architecture in the Court of States, Tennessee's Exhibit occupies 13,000 square feet of floor space. In a modern setting of pylons and unique wall treatment, black and white as well as natural color photographs, dioramas and mechanical displays, vividly portray how "The World of Tomorrow will be built upon the natural resources conserved today." Here Fair visitors may quickly visualize the many advantages and scenic beauties offered by the State. A comfortable lounge and many comely attendants to answer questions add to the pleasure of visiting the Tennessee Exhibit.

"LITTLE RHODY" (Rhode Island) contributes a well-conceived, striking, but restful exhibit.

TEXAS

THE FACADE of the Texas Building in the Court of States is a stirring reproduction of the historic Alamo. In the attractive, air-conditioned auditorium which occupies one wing of the building, is shown a feature-length film, produced in "March of Time" style, dramatizing the contemporary life of Texas in all its important phases. Another wing of the building, comfortably furnished, serves as a meeting place and lounge for persons awaiting the next showing of the film.

In the central portion of the building is a large-scale relief map of Texas showing, in realistic miniature figures, the founding of the Spanish missions, the battles of the Alamo and San Jacinto, the establishment of the capital at Austin, and other features of life in Texas more than a century ago. The walls in this hall hold a frieze of greatly enlarged photographs depicting scences of Texas life in the frontier days—an early cattle drive, the landing of immigrants at Galveston, Fort Worth as a military outpost, and many others.

UTAH

BY MEANS OF DIORAMAS, the State of Utah exhibits reproductions of its many attractions. The agricultural and mining industries for which this State is famous are the subjects of this realistic treatment. Also portrayed are the State's two National Parks and its numerous monuments.

Supplementing the dioramas numerous transparencies demonstrate the varied and often unique activities carried on in the State.



VERMONT

THE THEME OF THE EXHIBIT—"Relax in Vermont"—(in the New England Combined Exhibits Building) is beautifully expressed through a realistic scene of a typical Vermont town nestling among the foothills of the Green Mountains. The simple white fence and Colonial detail of the small portico suggest the serene atmosphere of a picturesque Vermont countryside.

Adjoining this Exhibit and flanked by two shade trees is a photomural of a maple grove. A diorama illustrating the manufacture of maple sugar is also a part of this display.

a symbolic figure of woman, bearing clouds on her shoulder from which rain pours into a basin ornamented with reliefs representing the various products and the sections of the State through which the rivers flow. Here the walls are decorated with symbolic murals. Photographs with explanatory titles are arranged in logical sequences, the walls being lined with shallow niches containing shelves for the volumes of photographs of the State, each niche representing some important category, such as education and history, and others. Desks are provided for a casual glance at the books, while seats opposite make possible a more prolonged reading. Adjoining the Vir-



NEW YORK CITY BUILDING, one of the permanent structures of the Fair, contains exhibits of all the City Departments.

Sports and recreational facilities of Vermont are depicted through photomontage. Stream-fishing, dairy farming and other industries are the subjects of other dioramas and photographs. This exhibit proudly declares that the place to live and relax in the "World of Tomorrow" is Vermont.

VIRGINIA

DESIGNED IN A SIMPLE, modern manner, the Virginia Room suggests the broad dignity of this ancient State—a gracious charm tempered by traditional strength. Its walls are covered with pearl-gray velvet, with wood trimmings of yellow maple, and a floor laid with a carpet of gray-green. A center fountain, "The Rivers of Virginia," consists of

ginia Room, three smaller chambers are devoted to special functions: one contains an information office, another a large relief map of the State, and the third is devoted to changing exhibits of various localities, shrines and places of interest.

WASHINGTON

TOWERING BRONZE COLUMNS and native woods of the State decorate the façade of the Washington Building. Occupying a plot 6,000 square feet in area, it presents a magnificent display of the "Evergreen Empire."

In realistic, activated three-dimensional displays, Washington brings scenes of thrilling beauty to New York—the crown of mighty Mt. Rainier, rising more than two

miles above the clouds; giant trees in forest wildernesses larger than many of our states, trees that were mature when Columbus sailed for America, trees that have played a vital part in the building of the greatest industrial nation in the world. You can see the sport of catching game fish in swift running streams and you can view, in actual operation, the building of Grand Coulee Dam on the mighty Columbia River.

The Exhibit tells the story of the State's abundance of natural wealth—forests, minerals and fisheries. Especially interesting is the replica of a mine in operation from which the visitor may learn about the seventy-five known minerals essential to industry.

WEST VIRGINIA

IN A BUILDING occupying 3,000 square feet in the Court of States, West Virginia's Exhibit reveals in attractive fashion its scenic beauty, recreational opportunities, historic background, its agricultural and industrial progress, and its vast natural resources. West Virginia has enough coal to heat the United States for two centuries.

The State has vast timber wealth and has therefore built its exhibit entirely of native woods. Painted and photographic murals are extensively employed in the displays.

It was in West Virginia, then a part of Virginia, that the sixteen-year-old George Washington acquired his first important experience of the frontier by surveying lands for Lord Fairfax. Later, the sturdy democrats of this frontier played an invaluable rôle in the great struggle for independence.

NEW YORK CITY

THE BUILDING (Aymar Embury II, architect; exhibits designed by Skidmore and Owings, consulting architects) is one of the Fair's great permanent structures. Located on Front Street adjacent to Grand Central Parkway, it is distinguished by glass bays, between which are columns of limestone and terra-cotta. Containing the exhibits of all the City Departments for the duration of the Fair, the Building will afterwards provide every recreation facility, including an ice-skating rink, for the general public. Here the various displays and demonstrations illustrate how the branches of the Municipal Government serve the citizens of New York City. A circular platform encompassed by four pylons provides a central stage where

the Mayor and the Board of Estimate are portrayed by means of stylized representations of their particular functions.

Mayor Fiorello H. La Guardia's own exhibit features a photomural representative of the 8,000,000 people in New York City. Here also is a reception room where distinguished guests are formally received. The exhibit of Robert Moses' Department of Parks gives a complete résumé of park activities and functions. A public auditorium, equipped with sound projectors, is used for lectures and sound movies that depict certain departmental operations. Situated on the balcony, Station WNYC's studio staff overlooks the exhibit area, describing events as they occur. On the west balcony, another exhibit is devoted to the activities of the W.P.A. as it concerns city functions. Here space is set aside for concerts by departmental bands.

Enacted on a small stage, a drama *Murder at Midnight* enables you to see how the Police Department functions—detectives inspect the scene of the crime; clues are removed to the Police Crime Laboratory; fingerprints are studied; residue from the shoes and fingernails of the criminal are examined and the results explained.

For the convenience of visitors to the Fair and to New York City, the Municipal Reference Library maintains an information service in connection with its Exhibit. Here is sold *New York Advancing* which includes a sixteen-page guide to the exhibits in the New York City building.

BOY SCOUTS CAMP

AT THE NORTH END of the Fair grounds, adjacent to the Federal Building, the camp comprises 83,096 square feet of space and is arranged to accommodate four troops, each with thirty-three Scouts and three Scout leaders. According to a prearranged program, one-third of the Scouts are sight-seeing, one-third are on duty at the camp, and one-third are related to the World's Fair management on Scout service, such as aides and guards of honor for distinguished guests, assistants at various public ceremonies, and special orderlies to Fair officials. In the camp itself, visitors may see demonstrations of handicraft, nature lore, campcraft, camping techniques, and the national display of the Boy Scouts of America. The site is set up by Troops, each with a distinct character and a variety of tentage. With feeding and sleeping facilities, scouts from every part of America are participating.

MEDICINE *and* PUBLIC HEALTH



THE FOCAL EXHIBIT—the mammoth figure of Man and his glowing heart.

Focal Exhibit

THE MEDICINE AND PUBLIC HEALTH Building (Mayers, Murray and Phillip, architects) faces both Constitution Mall and the Avenue of Patriots. On the main façade three sculptures by Edmond Amateis symbolize respectively: *Benevolence*, as personified by Johnny Appleseed, sower of fruit throughout pioneer America; *Humility*, portrayed by Strap Buckner, the Texas braggart who was finally chastised by the Devil; and *Efficiency*, represented by Paul Bunyan, legendary superman of the North Woods. Adorning the entrance on Constitution Mall, a mural by Hildreth Meiere symbolizes the doctor pointing out to ailing humanity the resources of modern science. One of the largest and most impressive structures of the Fair, the Building houses the greatest presentation of health exhibits ever attempted. These displays are arranged in two sections: the *Hall of Man*, sponsored by the American Museum of Health, and the exhibitor-sponsored *Hall of Medical Science*.

HALL OF MAN

Focal Exhibit

IN THIS VAST, cathedral-like chamber (I. Woodner-Silverman, designer) the theme of the FOCAL EXHIBIT is expressed by a prominent inscription—a quotation from the writings of St. Augustine:

"Man
Wonders over the restless sea
The flowing water
The sight of the sky
And forgets that of all
Wonders Man himself is
The most wonderful."

On a frieze encircling the hall these significant words are repeated in several foreign languages. In this hall an astonishing panorama of Man and his health is unfolded before you: how he grows before birth and

how he develops from the cradle to the grave, the structure of his body and how its various parts function.

Immediately upon entering the chamber you are aware of a great Man which dominates one end of the Hall. In mysterious gloom a pulsating heart shines blood-red in the model's breast accompanied by the rhythmic tattoo of his beating heart. This mammoth figure of Man stands out against a background of the rising sun, moving clouds, mountains and flowing water, while to the left stands the life-size Transparent Man, which by a system of electric lights synchronized with a phonograph record, explains the construction and functions of the twenty main organs of the human body. Opposite this figure, a rotating globe shows the population and race distribution of Man throughout the world. On the east side of the center hall a pictorial exhibit—"The Retreat of Death"—depicts the growth and development of the population of the United States and its declining death rate since George Washington's time.

The Parade of Translucent Men comes next, exhibiting the various organs of the human body with remarkable clarity. Indeed, these are real organs and bones made translucent by the Spalteholz process of immersion in oil. Completing the picture of Man, the exhibit "Walking and Working" displays a moving, talking skeleton. And here you may see the bones of your own hand by placing it behind the fluoroscope, or you may test your muscular strength by means of the ergograph.

In the exhibit "Blood and Air" a working model shows how blood circulation is controlled by the action of the heart and its valves. Still another model reveals the circulatory, one-way system, showing how in thirty seconds the blood courses through the main sections of the body. The close cooperation of the lungs and heart is demonstrated, and by means of one of four spirometers you can test the amount of air you breathe into your own lungs. Pictures, working models, dioramas and short moving pictures tell the story of "Eating and Drinking," illustrating the position of the digestive organs and defining the meaning of such familiar words as proteins, carbohydrates, fats, minerals, and vitamins.

The functions of the skin and its care are explained by means of another model. Devoted to the unseen activities of the body, an exhibit shows how the red blood corpuscles are replaced every four to six weeks,

and how the five senses give Man his contacts with the world. Besides a detailed explanation of sight and hearing, an optical illusion shows how easily the eye can be deceived, while a skeleton is used to demonstrate the cooperation of the senses with the brain and the nervous system. Perhaps one of the most interesting attractions is a huge eye from the interior of which you may observe through varied lenses dropped over the giant pupil, how the world looks to a near-sighted, a far-sighted, and a color-blind being.

In the Reproduction Exhibit the laws of heredity and the growth of the child from its birth to puberty are demonstrated, and the significant climax shows that the same biological laws rule all mankind.

The creation of the Exhibition itself was made possible by the cooperation of eight prominent insurance companies (Metropolitan Life, New York Life, Travelers, John Hancock Mutual, Aetna, Connecticut General, Connecticut Mutual, and Guardian Life of America) who pledged \$123,000 to the American Museum of Health for that purpose and for the provision of a notable setting for the famous Oberlaender Trust exhibits in the field of human physiology. The work was accomplished with the aid of the Carnegie Corporation of New York under the advice and direction of Dr. Louis I. Dublin, Chairman of the Executive Committee of the Fair's Advisory Committee on Medicine and Public Health; Homer N. Calver, Secretary of the Advisory Committee and Director of Health Exhibits; and Dr. Bruno Gebhard, technical consultant.

A special Guide to the Medicine and Public Health Exhibits, *Man and His Health*, prepared by the American Museum of Health, is a valuable primer on personal hygiene and public health.

HALL OF MEDICAL SCIENCE

IN THIS HALL (Otto Teegan, consultant designer), outstanding public health organizations, philanthropic foundations, and commercial firms present, in keeping with the social theme of the Fair, the whole gamut of Man's salient accomplishments in the field of medicine and public health. The latest scientific knowledge concerning various diseases is graphically illustrated as well as the advances that have given us control over them. A series of ten impressive murals presented to the Medical and Public Health Building by the American Medical Associa-

tion in cooperation with the Federal Arts Project of the Works Progress Administration adorn the walls of this hall. Among these are a portrayal of the history of medicine and three photomurals, Sun, Air and Water; Exercise; Leading Medical Institutions of the United States. The list of exhibits follows:

Allergy

An exhibit on allergy shows that hay fever, asthma, or skin eruptions may each be due to any one of more than fifty common causes and demonstrates the procedure by which the physician finds the particular cause and controls the symptoms.—Sponsored by *Lederle Laboratories, Inc.*

Anemias and Other Blood Disorders

The exhibit on disorders of the blood presents the important abnormalities and indicates the methods available to the physician for treating some of these conditions. Interesting information concerning these disorders is presented in simple text which stresses the fact that anemia can be treated successfully.—Sponsored by *Eli Lilly and Company.*

Anesthesia

The story of modern anesthesia is presented to the visitor by reproducing an up-to-date operating room in action. By the use of life-size mechanized human figures the application and effects of inhalation anesthesia are dramatically shown. Other units demonstrate different methods and features of anesthesia. The entire exhibit gives an excellent idea of how the many procedures in use today in the best hospitals and clinics are employed for forestalling and relieving pain and for facilitating various surgical operations.—Sponsored by *Winthrop Chemical Company, Inc.*

Blood Pressure

A device 19 feet tall is a representation of the human blood and its variations in individuals. At the base of the column is a cut-out figure of a man showing arteries and veins. A transparency of a heart shows it pumping the blood supply. A column above the figure registers, by means of lights, the blood pressure varying between 120 and 160.

Another feature of this exhibit is a photo-enlargement showing a doctor taking a patient's blood pressure. An actual blood pressure apparatus is used.

In a glass cabinet, other pieces of apparatus used in this work are displayed—Sponsored by *W. A. Baum and Company, Inc.*

Cancer

Under the heading "Fight Cancer with Knowledge" the exhibit, by means of dioramas, presents highlights in the development of the three recognized methods for treating cancer: Surgery, X-ray, and Radium. Dioramas of laboratories in which the epoch-making studies of Pierre and Marie Curie and of Wilhelm Conrad Roentgen were carried on are included. The means for carrying on research into the nature, cause, and cure of cancer are shown.

—Sponsored by *New York City Cancer Committee.*

Carrel-Lindbergh Apparatus

The Carrel-Lindbergh artificial heart and the culture of organs in the Carrel-Lindbergh apparatus is an exhibit sponsored by *Ciba Pharmaceutical Products, Inc.*

Chest X-Ray Demonstration

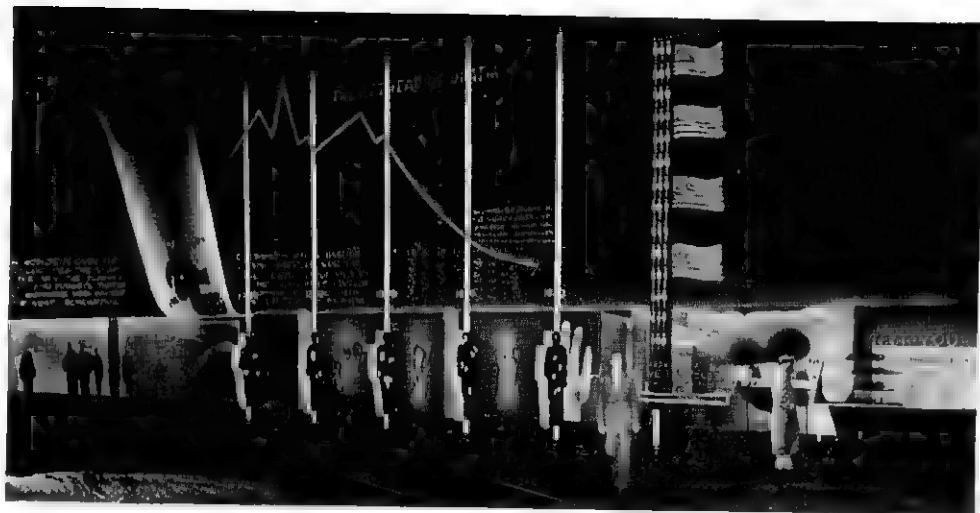
In this exhibit the visitor may have an x-ray picture taken of his chest which will be interpreted by a committee of radiologists of the medical society, the report of which together with the radiograph will be sent to the family physician.—Sponsored by the *Medical Society of County of Queens, Inc.*

Child Health, Growth and Normal Development

In this exhibit the normal growth and development of the child, physically and mentally, is demonstrated and the prevention of diseases is stressed.—Sponsored by *Mead Johnson & Company.*

Control and Research of Medical Products

The vast importance to public health of modern standardized medical products is here dramatized. Primitive medicines and witches' brews such as put Snow White to sleep are contrasted with an animated production diagram of modern ether with the research and the countless tests required to control purity of all medical products. Push buttons allow the spectator to observe the latest type fluoroscopic test that shows up



"THE RETREAT OF DEATH"—a feature of the focal exhibit.

different standards of products which all look alike.—Sponsored by E. R. Squibb & Sons.

Dentistry and Oral Hygiene

Presenting in pictorial form the progress of dentistry since George Washington's time, the exhibit demonstrates the proper care and treatment of the teeth, and emphasizes the importance of oral hygiene to general good health.—Sponsored by the Dental Society of the State of New York.

Diabetes

In pictures and text this exhibit shows the symptoms of diabetes and its treatment and stresses the fact that through use of insulin and proper diet people with diabetes can live normal lives.—Sponsored by Eli Lilly and Company.

Education of the Blind and Conservation of Vision

The exhibit shows that sight is the most important of all our senses. Means of preventing blindness, methods of educating the blind and their adjustment to life are demonstrated, with blind people participating in the exhibit.—Sponsored by the New York Institute for the Education of the Blind.

Glands of Internal Secretion

Endocrinology, probably the most rapidly growing phase in Medicine, reveals the vital function of the eight ductless glands as the

stabilizing units of human life. A huge, free-hanging scale shows graphically how these glands, weighing less than two ounces, can throw a 170-pound body out of gear and into the ranks of the sick and disabled.—Sponsored by Ciba Pharmaceutical Products, Inc.

Housing for Health

Housing for Health shows, first, by laboratory experiments, the means of obtaining good sanitation, lighting, heating, ventilation and efficiency in the healthful home. A model of a well-designed home is then placed in a planned community where all the facilities necessary for normal social life are available.—Sponsored by the John B. Pierce Foundation.

Immunity

The exhibit on immunity illustrates the body's resistance to disease and the importance of serums and vaccines in strengthening that resistance.—Sponsored by the Rockefeller Foundation.

Industrial Sanitation

Industrial Sanitation demonstrates the importance of proper sanitation in the maintenance of health. Here is clearly illustrated how proper sanitation helps increase the efficiency of the plant employee by the maintenance of high standards of plant cleanliness.—Sponsored by West Disinfecting Company.

Infection

This exhibit tells the story of the role of the harmless and the harmful bacteria in nature, shows man as the main source of infection and gives, in the story of a boil, an example of local infection.—Sponsored by the *Rockefeller Foundation*.

Maternal Health

This exhibit shows baby's first year of life from the beginning of pregnancy until three months after birth. It follows mother and father as they go to the doctor for the first examination, as mother returns for regular supervision and care, as mother and father live their everyday lives, as they get ready for the baby, and as they hurry off to the hospital. It also shows safe delivery and after-care. A feature of the exhibit is a series of life-size models showing how a baby grows during the nine months before its birth and finally how it is born.—Sponsored by *Maternity Center Association*.

Medical Education

This exhibit is designed to demonstrate how thoroughly and completely trained in a wide variety of fields are the doctors of this country. A series of dioramas, transparencies and models illustrates the basic sciences in which every medical student must have a thorough foundation, the hospital and clinical experience he must have, and the education he must pursue all through his life. It also points out the fine educational advantages provided for doctors in this country.—Sponsored by the *American Medical Association*.

Mental Hygiene

This exhibit shows that a child, through bad habits and faulty care, can become so crippled mentally that he is as disabled as a physically crippled child. A balancing machine is the main feature of this exhibit and demonstrates that: "Balanced personality forces—Happiness—Efficiency in meeting any life situation."—Sponsored by *The Mental Hygiene Committee*.

Milk Control

The Milk Control Exhibit shows the care and treatment of milk from the cow to the bottle, the supervision and control exercised by health departments at the farm and in the milk plant, and that pasteurized milk is safe milk and has resulted in saving lives.—Sponsored by *Cherry-Burrell Corporation*.

Pneumonia

The exhibit on pneumonia takes you by dioramic method through a case of pneumonia, starting with a cold, to the cure by specific serum therapy. One panel affords an absorbing glimpse into the production of pneumonia serum from the blood of horses.—Sponsored by *Lederle Laboratories, Inc.*

Public Health Administration

To prevent diseases, to prolong life and to promote efficiency is the ultimate aim of public health administration. How the expectancy of life has increased in the last fifty years and by what methods is the main feature of this exhibit.—Sponsored by *The American Public Health Association*.

Social Hygiene in Your Town

This exhibit shows how a community social hygiene program can protect and conserve the family through (1) effective education for marriage and upbringing of children, (2) protective measures to eliminate environmental conditions conducive to sex delinquency, (3) good laws and adequate law enforcement against commercialized vice, (4) and medical and public health measures against syphilis and gonococcal infections, which are especially dangerous to the family and its members.—Sponsored by *The American Social Hygiene Association, Incorporated*.

Superstitions

Here is exposed the incredible story of medical superstitions in America. A "Maze of Superstitions" conceived in humorous and fanciful spirit, consists of a labyrinth of twists and turns in which you may see graphic representations of many common superstitions. You will be shocked to learn that, in this enlightened era, many persons still pin their faith on remedies as fantastic as any practiced during the Dark Ages. For example, some people hang asafetida bags around their necks to ward off diseases, others carry horsechestnuts in their pockets to ward off rheumatism. The story in the "Maze" begins with relatively harmless superstitions and continues to the more serious and dangerous ones. In an attempt to determine the extent of the average American's tendency toward superstition, an electric eye clocks those who deliberately walk under a ladder placed against the wall of the entrance.—Sponsored by the *Bayer Company, Inc.*

Syphilis

The dominant feature of this exhibit is a huge microscope through which Fair visitors may see the Spirochete, the insidious and minute organism which causes syphilis. Other sections of the display demonstrate how this destructive disease, by which "one out of ten" persons may expect to be attacked, can be prevented and cured.—Sponsored by *Parke, Davis & Company*.

The Heart and Circulation of the Blood

This exhibit contrasts the heart's normal functions with its behavior when diseased. Suffering from the cardiac diseases is brought about in changes in the circulation of the blood and by alterations in the blood vessels.—Sponsored by *Ciba Pharmaceutical Products, Inc.*

Tuberculosis

The International Tuberculosis Exhibit consists of six panels, a revolving four-stop stage and a corner kiosk with information booth. The panels show the means of spread and control of tuberculosis with specially lighted photomurals as well as electrical devices. The four-stop stage shows the means

of spread of the disease and its control in the family.

This exhibit has been prepared through the cooperation of the *National Tuberculosis Association, the Brooklyn, the New York and the Queensboro Tuberculosis and Health Association*.

Veterinary Medicine and Public Health

This exhibit portrays various types of veterinary service, protection of man from several animal diseases, and the usefulness of livestock to mankind.—Sponsored by *American Veterinary Medical Association and Allied Interests*.

Virus and Virus Diseases

Virus and virus diseases presents a pictorial story of such diseases as measles and infantile paralysis, the virus of which is still invisible to the microscopic eye.—Sponsored by the *Rockefeller Foundation*.

Your Body Heat

An exhibit demonstrating *Your Body Heat* consists of a thermometer 13 feet high where, by a motor device, a red fluid is pumped into the thermometer and is moved between normal and abnormal temperatures.

Cases in front of this huge thermometer contain displays on body heat, its importance and its functions—Sponsored by *Becton, Dickinson and Company*.

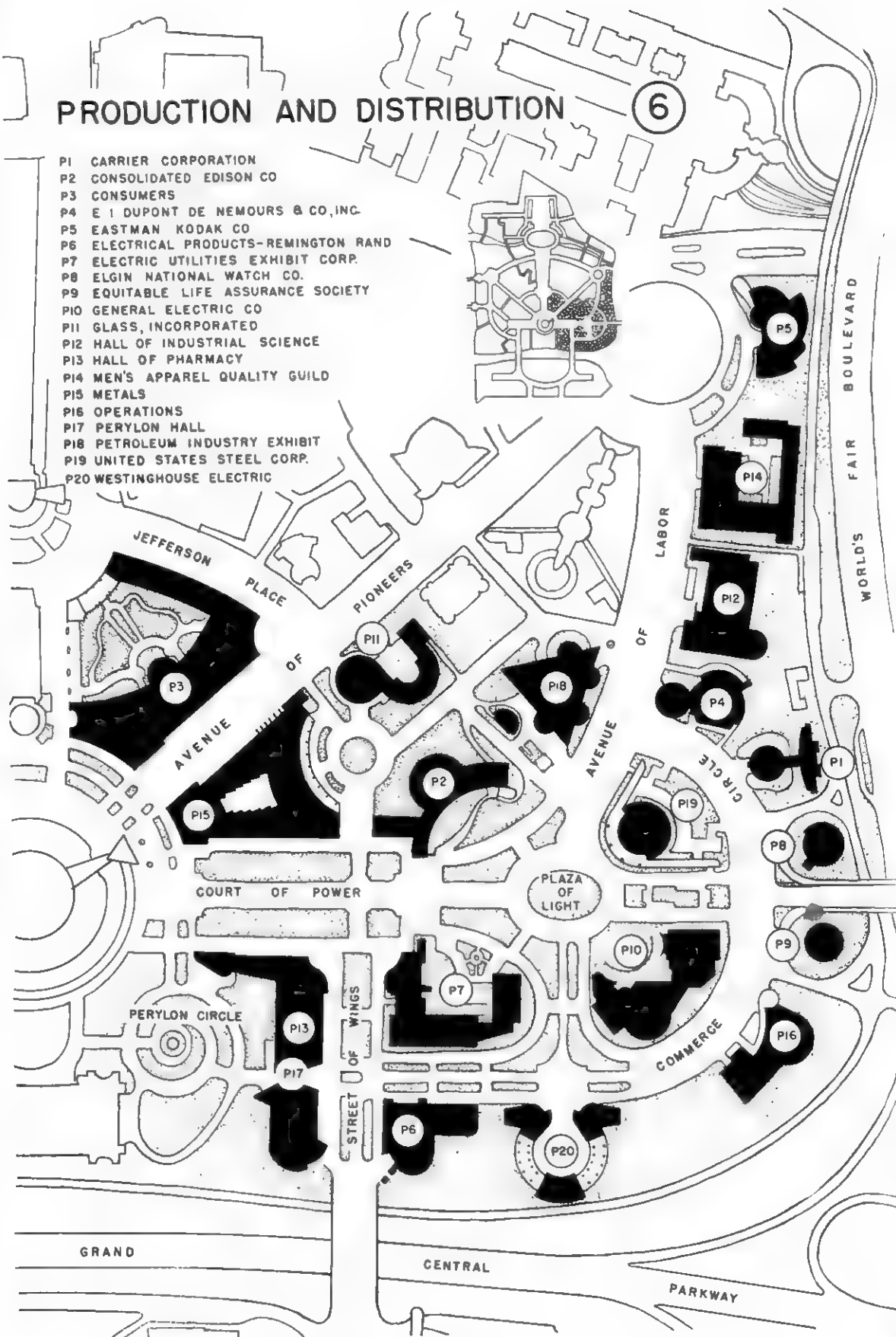


"JOHNNY APPLESEED,"
adorns the facade
of the Medicine and
Public Health
Building.

PRODUCTION AND DISTRIBUTION

6

- P1 CARRIER CORPORATION
- P2 CONSOLIDATED EDISON CO
- P3 CONSUMERS
- P4 E I DUPONT DE NEMOURS & CO, INC.
- P5 EASTMAN KODAK CO
- P6 ELECTRICAL PRODUCTS-REMINGTON RAND
- P7 ELECTRIC UTILITIES EXHIBIT CORP.
- P8 ELGIN NATIONAL WATCH CO.
- P9 EQUITABLE LIFE ASSURANCE SOCIETY
- P10 GENERAL ELECTRIC CO
- P11 GLASS, INCORPORATED
- P12 HALL OF INDUSTRIAL SCIENCE
- P13 HALL OF PHARMACY
- P14 MEN'S APPAREL QUALITY GUILD
- P15 METALS
- P16 OPERATIONS
- P17 PERYLON HALL
- P18 PETROLEUM INDUSTRY EXHIBIT
- P19 UNITED STATES STEEL CORP.
- P20 WESTINGHOUSE ELECTRIC



PRODUCTION *and* DISTRIBUTION

Focal Exhibit

STRESSING THE INCREASING INTERDEPENDENCE of peoples the world over, the Production and Distribution Zone is devoted primarily to industries whose task it is to transform natural resources into commodities necessary to the daily life of whole populations. Its story enables you to understand, in some measure, the complexities of our modern industrial structure by illustrating the various steps involved in solving the problems of supply and demand.

Situated on the Avenue of Pioneers and Constitution Mall, the Consumers Building (Frederic C. Hirons and Peter Copeland, architects)—containing the FOCAL EXHIBIT—is adorned by seven huge murals, the work of Scott Bradford. The structure covers a triangular plot, one side being open to the Mall, while the end of its circular wing faces Washington Square. In the rotunda section of the building, the FOCAL EXHIBIT, entitled "Three Thirds of a Nation" (Egmont Arens, designer) interprets various phases of business activity and shows how they are interrelated and interdependent; it dramatizes the problems of production, distribution and consumption. Here an animated mural projected onto a huge cyclorama—actually a moving picture thrown on a three-dimensional screen—visualizes the vast complex of activity set in motion all over the country by every act of consumption such as traveling, the eating of food, and purchasing of clothes. As a result of careful synchronization, you see one central action, while being aware of other actions taking place at the same time. The action of a woman powdering her nose, for example, starts off a whole series of activities involving great and small industries and an army of workers in mine, factory, warehouse, office and store, and on railroads, steamships, trucks, and delivery wagons. Other equally commonplace acts of consumers arouse similar activities that are ultimately very complex.

Subsidiary exhibits on three sides of the rotunda depict respectively "Man's Heritage of Power," "The Problem of Abundance," and "Yesterday, Today, Tomorrow."



The first shows in graphic fashion the flow of energy before the dawn of the 18th Century as contrasted with energy today. The sun is portrayed as the source of all power, turning vegetable matter into coal, animal matter into oil, absorbing from the earth moisture which falls back in the form of rain to produce water power, and grows food which, in turn, sustains the life of man and animals. From an enormous metallic sun you see streams of energy flowing to Earth. A metal statuary group depicts early man and indicates that only by the most strenuous physical efforts could he keep himself and his family alive. In direct contrast, another statuary group portrays a family living in cultivated leisure, receiving their flow of energy from the sun in forms of coal, oil, and water power. A series of dioramas contrasts the world of labor before 1800, powered mostly by animate energy (labor) with a modern world powered by inanimate energy (machinery).

The displays devoted to "The Problem of Abundance" emphasize the fact that, though we have the means of providing for all, a large portion of the American population is living on bare subsistence budgets. A metal sculpture shows Man struggling with the problems of abundance. On each side of the figure tall tubes of light, like giant thermometers, register the rise in natural income that would result if all subsistence budgets were changed to budgets of plenty. So as to be readily understood by all, the budget is itemized to include expenditures for education, food, clothing, housing, transportation, recreation, and personal health. In eight shadow

boxes, illuminated photographs show the living conditions of families on subsistence budgets as contrasted with families enjoying budgets of plenty. The exhibit stresses the problem of making abundance and its consequent comforts readily accessible to all.

"Yesterday, Today, Tomorrow" describes the difference in the life of Americans of George Washington's day, 150 years ago, with the life in our own times, and asks some pertinent questions about what life will be like in 2089—150 years from now. Over the Exhibit is a frieze with the words: "After pioneering came engineering. After engineering came humaneering."

* * *

Among the exhibitors in the Consumers Building are the following:

Barra Gloves

This Exhibit presents a complete line of imported ladies' and gentlemen's fancy leather gloves. Many of these examples were manufactured in the exhibitor's own factories in Italy and Switzerland. The goods exhibited are for sale.

California Artificial Flower Company

The Exhibit consists of vari-colored artificial flowers which are manufactured in a variety of sizes, shapes and colors. Artistically arranged, they form a realistic pattern which resembles actual blooming flowers.

Chatham Manufacturing Company

A display of blankets of many colors, styles and textures comprises the major feature of this Exhibit which is presented in the form of a high quality blanket shop.

Chicago Flexible Shaft Company

The major feature of the Exhibit is the "Sunbeam Magic Mirror," a theatrical presentation of the company's products—Sunbeam Mixmaster, Sunbeam Shavemaster, and Sunbeam Coffeemaster.

Consumers' Union of the United States, Inc.

The Exhibit dramatizes the need of consumers for reliable and objective information on the products of competing manufacturers. Here is shown how the Consumers' Union works to expose dangerous, worthless and misrepresented products. A non-profit organization chartered under the laws of New York State, it is controlled by a vote of 75,000 members and maintains a staff of chemists, engineers, physicists and other technicians who, together with over 200 outside consultants, conduct tests for the protection of the consumer. For a small yearly fee members receive the monthly Reports and the annual Buying Guide in which tested products are rated by brand names, as "Best Buys," "Also Acceptable," and "Not Acceptable."

Dale Fifth Avenue

This company exhibits an imposing display of quality leather trunks, valises, golf bags, brief cases and accessories. The exclusive Sesamee Lock-Equipped luggage, for which it is famous, is also shown.

A. Davis & Sons, Inc.

The Keniston fabrics for women's coats and suits are presented in this Exhibit both by an educational display, ranging from the production of wool to the woven fabric, and a fashion review of new styles.



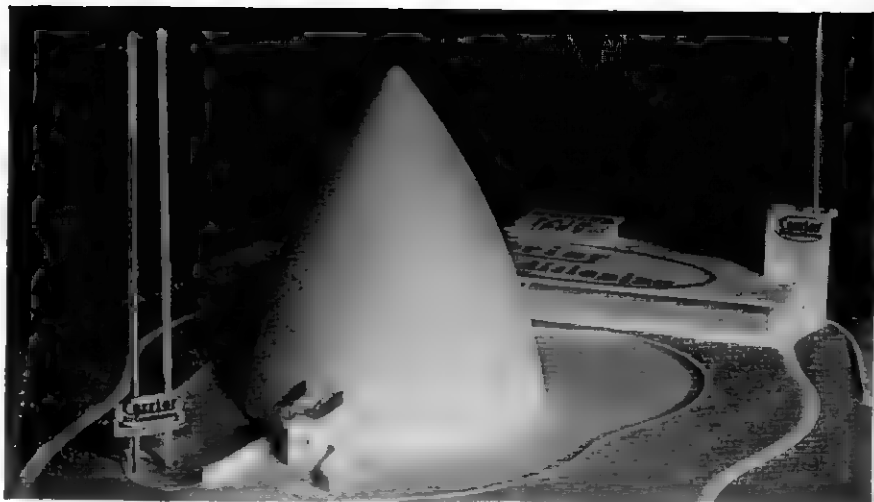
have an enviable reputation for quality and workmanship the world over. . . .

The finest imported gloves for ladies and gentlemen fastidious in completing their wardrobe—gloves for every occasion, in "advance styles," fitted to every personality. . . .

For the convenience of Fair visitors, BARRA gloves will be on sale at the exhibit at exceptional retail prices.

The "WORD OF TOMORROW" in Gloves
LOCATED IN CONSUMERS BUILDING

THE GIANT IGLOO, with its "snow-en-crusted" wall and the "Northern Lights" gleaming from its ceiling, identifies the Carrier Corporation's exhibit



Dr. Scholl's Foot Comfort Service

Here all the modern foot appliances and foot aids, together with corrective shoes, are exhibited. In an adjoining room attendants are on hand to treat possible foot-weary Fair visitors and to prescribe proper treatment.

Empire State, Inc.

Large photomurals depicting familiar New York scenes are featured in this Exhibit. Admissions to the Empire State Building Observation Tower are on sale here.

European Specialty Company

Italian merchandise, such as pottery, Venetian glassware, wood carvings, Venetian and Florentine jewelry, dolls and many other artistic novelties are displayed and sold, both retail and wholesale, in this Exhibit.

Household Finance Corporation

"Stretching Your Dollar" features a 200-seat air-conditioned movie theatre in which two talking pictures are shown—one starring Edgar A. Guest; the other, entitled *Happily Ever After*, shows a bride about to embark on her household duties. A large portion of the space is devoted to animated displays calling the attention of visitors to a library of some 31 consumer education booklets. Because of its experience with hundreds of thousands of families who come to them each year in straitened financial circumstances, the corporation feels that it is rightfully a "Doctor of Family Finances." Recognizing its obligations to the public,

the Household Finance Corporation sets out to show families—especially the homemaker—how the wise buying of commodities used in the home and the proper management of the family income can contribute to family happiness.

Kem Card Sales Corporation

The Exhibit demonstrates the unusual characteristics of Kem Cards, which fit them to be "The Playing Card of Tomorrow." The focus of interest is directed at 13 large revolving pylons, which give dynamic lighting and color effects and present a changing series of striking patterns and designs in Kem Cards. Their water resistant qualities are exhibited by a glass enclosed columnar fountain in which streams of water twist and turn cards, colorfully arranged. Miss Kem performs a scientific demonstration of the durability and stain resisting qualities of Kem Cards. An interesting relic of playing card history consists of a card set made from human scalps more than 300 years ago by American Indians.

Krausz Brothers

This exporter and importer from Budapest displays and sells gift articles, jewelry and metal ware imported directly from Hungary.

Manufacturers Trust Company

Depicting modern banking and all its functions, the Exhibit comprises a bank in actual operation, including a safety deposit vault. Tellers' windows adhere to regular banking hours; the Exhibit to Fair hours.

National Youth Administration

The main purpose of this Federal agency is to aid American boys and girls in attaining an education or in finding suitable work when either of these, through force of circumstances, become pressing problems. Photographs of typical activities of NYA youth throughout the United States, supplemented by models of typical conservation and recreational projects, illustrate some of the results gained since the formation of the agency in June 1935. Examples of workmanship turned out by the NYA youths in workshops and resident centers maintained by the Government are also shown. These include furniture, weaving, metal work and objects of art.

Pediforme Shoe Company, Inc.

This company has styled shoes of hygienically correct lasts and advanced patterns for more than thirty years, and here is a representative display of footwear of style as well as of hygiene. The exhibit comprises comfortable, smart-styled shoes in japonica, marocain, gaberdines, kid, bucko and many other materials.

Joseph Pisetzky

A collection of artistic goods, such as jewelry, leather and other gift articles imported from Italy is here displayed and offered for sale.

Shipton & Co., Ltd.

The Exhibit of this English company comprises real butterfly wing picturecraft and semi-precious stone jewelry.

United States Rubber Company

"Lastex," The Miracle Yarn (U. S. Rubber Company), is the feature of this unusual exhibit, embracing its application to all types of masculine and feminine apparel. Designed by Robert Heller, well-known industrial designer, the exhibit is a wonderland in colored glass and fluorescent lighting in combination with colored yarns and fabrics. Original, life-size mannequins stand on a glass and metal Ramp of Fashion. Small mechanized mannequins parade the smartest ensembles in a miniature Theatre of Fashion, a graphic and colorful presentation of the figures and fashions of tomorrow in stretchable apparel—the clothing of tomorrow.

Vab, Ltd.

This company displays travel and boudoir accessories, VAB flexible shoe trees, attractive cases for lingerie, hosiery, handkerchiefs—everything which ought to make packing a pleasure.

CARRIER CORPORATION

ON COMMERCE CIRCLE, a giant Eskimo igloo (Reinhard & Hofmeister, architects) with "snow-encrusted" walls and the "Northern Lights" glowing from its ceiling, provides the Exhibit's major feature. Displays of Carrier equipment enable you to understand the operation of air-conditioning systems. A giant revolving globe shows the visitor how air-conditioning is used throughout the world—in an office 1,000 feet above the earth, in a mine 8,500 feet deep, from a factory near the Arctic Circle to a telephone exchange on the Equator.



WRITE NOW FOR

"Foot Guide to N. Y. World's Fair"

Sent absolutely free. Also obtainable at Pediforme Shoe Stores in Greater New York. Tells easiest way to see the Fair—

The First Thing to Do

Describes Pediforme "Footwear of Tomorrow" Exhibit, in the Consumers Building. Shows 1939 Summer styles, men's, women's, children's. Address Pediforme Shoe Company, Inc., 36 West 36th St., New York, N. Y. See store addresses below.

The First Thing to See



Stores near Fair: New York, 36 W. 36th St.; Brooklyn, 322 Livingston St. and 838 Flatbush Ave.; Fordham, 2532 Grand Concourse; New Rochelle, 545 North Ave.; E. Orange, 29 Washington Pl.; Hempstead, L. I., 241 Fulton Ave.



CONSUMERS BUILDING

Pediforme



"THE CITY OF LIGHT," an enormous animated diorama of the New York metropolitan area, dramatizes the part Consolidated Edison plays in the city's life.



CONSOLIDATED EDISON COMPANY OF NEW YORK INCORPORATED AND AFFILIATED COMPANIES

THIS BUILDING, an imposing modern structure (Harrison & Fouilhoux, architects), fronts on the Plaza of Light. Against a dark blue background, fountains plume upward along the façade in a constantly changing water display. At night, the scene is flood-lighted, and the building is mirrored in a reflecting pool. The major exhibit, "The City of Light" (Walter Dorwin Teague, designer; F. J. Roorda, associate), consists of what the exhibitor describes as the world's largest diorama, about a city block in length and higher than a three-story building. It is

an animated model of the New York metropolitan area dramatizing the part played in the city's life by electricity, gas and steam supplied by Consolidated Edison. Music and sound effects, synchronized with a spoken narrative, present a 24-hour picture of the great metropolis. Miniature trains speed in subways, elevators rise and descend in skyscrapers, motor traffic flows across suspension bridges. Dawn and dusk—even a thunderstorm rumbling above the man-made canyons—are realistically portrayed.



SEE NEW YORK COME ALIVE IN WORLD'S LARGEST DIORAMA

The whole City in miniature, from Westchester to Coney Island! Subways in action, elevators darting up and down! Factories humming! 130,000 lights go on as thunderstorm darkens sky! 24 hours in the life of New York portrayed in thrilling 12-minute drama.



"THE CITY OF LIGHT." This photo shows a part of the diorama presented by Consolidated Edison at the World's Fair. The whole spectacle is nearly as long as a city block. 800 visitors can see it at one time. Admission is free.

"NEW YORK, the City of Light," is an animated, lighted, colored sightseer's dream of New York—an architectural model of the metropolitan area, from skyline to 6-car subway trains speeding under the streets.

More than 4,000 buildings studded with 130,000 windows are shown. Motion, light and sound effects are synchronized with the voice of a narrator. Much of the Consolidated Edison System is shown in animated detail, so that you may see

how electricity, gas, and steam supply the heat and energy which are the lifeblood of the city.

Designed by Walter Dorwin Teague, in a building whose architects are Harrison & Fouilhoux, this tremendous diorama is the result of nearly two years' planning and construction.

It is on the Plaza of Light, less than a minute's walk from the Fair's theme center. Step in. And be prepared for a show that you will never forget. Admission is free to all.

See, too, the exhibit of the Electric Utilities, "Forward March of America," on the Plaza of Light, and of the Gas Industries, "Court of Flame," in the Shelter Area.

THE SYSTEM COMPANIES OF
CONSOLIDATED EDISON

NEW YORK & QUEENS ELECTRIC LIGHT & POWER COMPANY • BROOKLYN EDISON COMPANY, INC.
WESTCHESTER LIGHTING COMPANY • NEW YORK STEAM CORPORATION
THE YONKERS ELECTRIC LIGHT & POWER COMPANY

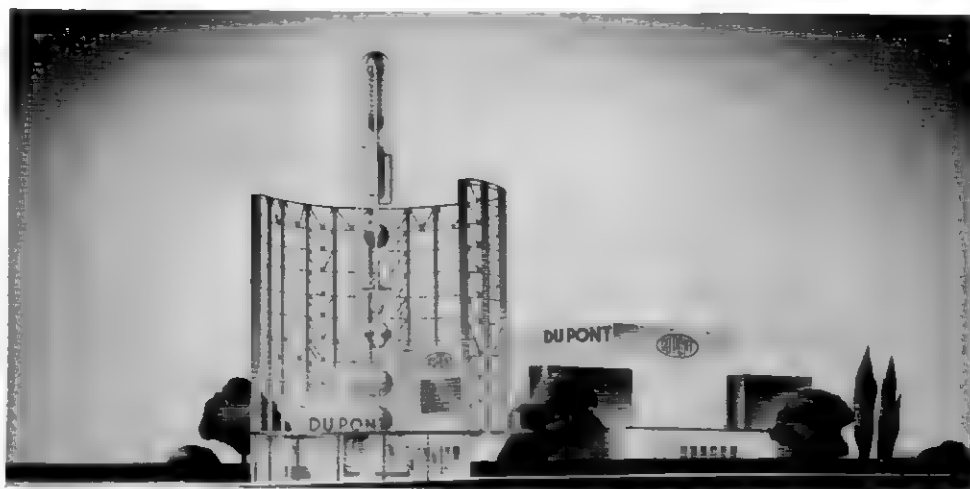


INSTALLING A BEACON on the model R. C. A. Building—one of 4,000 buildings which help to show the American metropolis, built to a scale that makes the entire city visible at a glance.



E. I. DU PONT DE NEMOURS & COMPANY, INC.

A SPECTACULAR 105-foot tower, representing the complex apparatus used in chemical laboratories, stands before du Pont's "Wonder World of Chemistry" (Walter Dorwin Teague, designer, R. J. Harper, associate; and A. M. Erickson) located at the intersection of Commerce Circle and the Avenue of Labor. The tower is surrounded by a steel framework, seventy feet high, symbolic of workways in chemical plants. Inside, in the Hall of Chemistry, are shown the orderly processes of research and laboratory-controlled manufacturing by which du Pont makes its products. Among the many outstanding exhibits are the spinning of "Acele"



EASTMAN KODAK COMPANY presents highly informative displays pertaining to modern photography.

THE DU PONT BUILDING features the "Wonder World of Chemistry."

THE ELECTRICAL PRODUCTS BUILDING contains exhibits of many familiar American concerns manufacturing modern electric commodities.

At the New York World's Fair —

Contemporary Science and Art representing 79 countries

. . . are combined in an unusual display of the talents of seventy-nine painters and three hundred International Business Machines Corporation Research Engineers and their assistants.

This display will be interesting and enlightening to all who have an opportunity to visit it in the company's Gallery of Science and Art, in the Business Systems and Insurance Building at the New York World's Fair.

rayon yarn, a machine bristling toothbrushes with "Exton" bristles, a pest control station, and scores of other laboratory and plant processes never before shown to the public. There is also an elaborate five-stage presentation by the famous Tatterman Marionettes, revealing how these products serve in everyday life.

EASTMAN KODAK COMPANY

SEMICIRCULAR IN FORM, with an irregular wedge-shaped wing extending to the east and south, the Eastman Kodak Exhibit (Walter Dorwin Teague, designer; Stowe Myers, associate; Eugene Gerbereux, architect) on Lincoln Square, emphasizes the scientific advances which have made possible today's photography, with its tremendous influence on modern life. The main features of the Exhibit are the Great Hall of Color, where the world's most spectacular show of color photography is projected on a panorama of enormous picture screens; the Hall of Light, where the practice and results of amateur, professional and commercial photography are graphically demonstrated; the Tennessee Eastman Corporation's exhibit of their cellulose acetate products of Tenite plastic and rayon fabric; and the Photo-Garden, where you may take souvenir pictures in strikingly unusual settings. Competent instructors are in attendance to render advice on posing, lighting and picture-taking technic.

ELECTRICAL PRODUCTS BUILDING— REMINGTON RAND

THE ELECTRICAL PRODUCTS Building (A. Stewart Walker and Leon N. Gillette, architects) is situated on the Street of Wings, its main entrance dominated by a 100-foot pylon painted a deep French blue.

The entire center section of the structure is devoted to Remington Rand Electric Close Shavers, including the world's largest shaver—an animated replica of the Remington product, twelve feet long, with a shaving head four feet across. A display of the company's business systems and equipment includes tabulating and accounting machines, adding machines, visible and loose-leaf equipment, record equipment, portable and com-

mercial typewriters and supplies. In addition to a demonstration of the Dexigraph and its allied photographic equipment, the Exhibit features antique shaving instruments that date back to 2000 B. C., the Westinghouse "Death Ray" sterilizer, a 33-seat dermatological shaving bar (equipped with fluorescent illumined mirrors), dermatological mirrors, and an assembly line climaxed by microscopic and stroboscopic inspection. A private lounge provides powder bars and accessories for the ladies.

Animating Products, Inc.

The "Exhibit of Sparkling Light" stresses the sign of tomorrow—JEWELITE—huge sparkling letters that mark the imposing façade of the display. To adventurers the world over, JEWELITE presents the four prime requisites of electrical advertising—motion, color, brilliance, and beauty. The interior comprises life-like displays that depict "The City of Tomorrow."

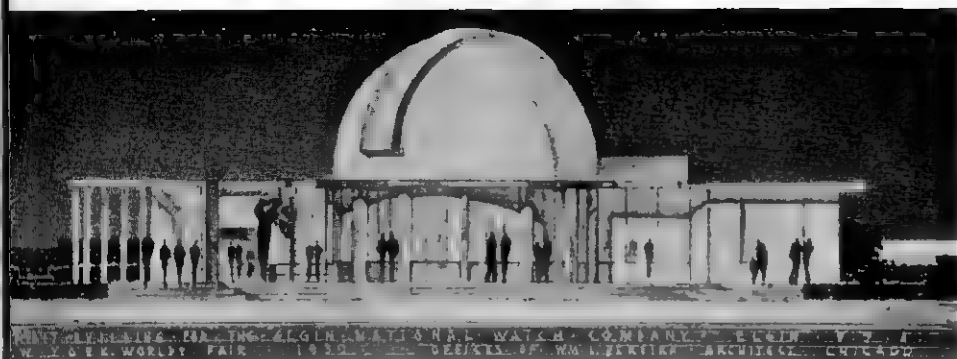
White Sewing Machine Corporation

Besides a miniature mannequin style show, the Exhibit includes displays of the company's new 1939 sewing machines as well as special models of this famous product.

ELECTRIC UTILITIES EXHIBIT

SITUATED on the Plaza of Light, the Building is dominated by a 150-foot transmission tower in the forecourt near the entrance. On the right of the U-shaped structure, a waterfall flows into a pool, while at the rear of the attractively landscaped court, a huge screen shows the generation of electricity. Known as "Forward March of America," the Exhibit is symbolic of the Electric Utility Industry's role in the progress of the nation.

Life with and without electricity is contrasted in two actual streets. Time moves backward to a street of 1892, with a living cast portraying the life of the era. Then time spans the years to a modern street, showing how electricity has contributed to the tremendous progress made in less than fifty years, and what it means in the life of the people as individuals, and to the community, the state, and the nation. An electric fountain—a spectacular living symphony of light, sound and color—climaxes the display. This Exhibit was made possible by the cooperation of 175 companies comprising the Elec-



THE ELGIN NATIONAL WATCH Company's exhibit includes a display of ancient and modern timepieces.

tric Exhibit Utilities Corporation. Harrison & Fouilhoux, architects.

ELGIN NATIONAL WATCH COMPANY

THE ELGIN NATIONAL WATCH COMPANY Building on Commerce Circle consists of a semicircular Exhibition Hall and an inner structure designed in the shape of a circle. The historical significance of time is portrayed by a large mural in oils, and here a display of ancient and modern timepieces may be found. The inner structure is a typical astronomical observatory where time will be taken from the stars. At the end of a cascade of water near the Observatory, stands a representation of one of the most ancient of timepieces—the water clock. In a nearby hall various exhibits show some of the technical phases of watch manufacturing. Here visitors can have their own watches rated free of charge. Intricate, superbly accurate, Elgin watches are known the world over. Men in all walks of life, to whom accurate time-keeping is a vital factor, treasure Elgin watches.

EQUITABLE LIFE ASSURANCE SOCIETY OF THE UNITED STATES

AT THE INTERSECTION of Commerce Circle and the Empire State Bridge the "Garden of Security" provides for Fair visitors an opportunity to pause and rest amid beautiful surroundings. Here John Quincy Ward's statuary group, "The Seal of Protection," shows a Greek woman with a shield standing guard over a mother and child—symbol of the protective benefits of insurance in America today.

GENERAL ELECTRIC COMPANY

BORDERING THE PLAZA OF LIGHT, the Building (Voorhees, Walker, Smith & Foley, architects) is distinguished by a huge stainless steel lightning bolt which sets the mood for the Exhibit—the taming of the savage natural forces of electricity to serve the needs of men. The copper-paneled structure comprises three sections: In Steinmetz Hall—vivid lightning, thunderous noise, ten million volts flashing over a 30-foot arc. In the House of Magic—great whirling discs, synchronized with light; a metal carpet floating in space; a large sun motor driven by sunlight; a shadow that comes and goes independently of the person who casts it. In the Exhibits Hall—a huge mural (Rockwell Kent), depicting the development of electricity throughout the ages; a complete television studio; a model electric appliance store, showing a full line of G. E. products for the home; and the General Electric X-Ray Corporation's exhibit of a 2,700-year-old mummy from the Chicago museum; presses which make souvenirs of the World's Fair in plastic materials; an old laboratory where a glassblower reenacts Edison's method of making the first practical incandescent lamp, and a Light and Power display featuring the largest electric light in the world.

GLASS, INCORPORATED

ON THE AVENUE OF PIONEERS, a tower of plate glass and glass brick, illuminated at night, surmounts the Glass Center (Shreve, Lamb & Harmon, architects; Skidmore and Owings, John Moss, associate, designers of exhibits). In the great rotunda, where a series of three-dimensional models depict the history of the industry, the main exhibit features a furnace containing molten glass and manned by a crew of glass blowers.

A TOWER OF PLATE GLASS AND GLASS BRICK surmounts the exhibit of Glass, Inc. Here visitors may see an actual glass furnace in operation.



CORNING GLASS WORKS presents an elaborate display of its products including the series, "Corning Means Research in Glass," illustrating the company's contributions to modern civilization. Here is shown the largest clear crystal piece of Steuben glass ever made.

OWENS-ILLINOIS GLASS COMPANY displays glass block, glass and metal containers and Libbey tableware. Animated bottles dramatically tell the story of glass containers. Various mechanical devices demonstrate the characteristics of other items on display.

THE PITTSBURGH PLATE GLASS COMPANY features a toy cannon firing steel bullets at safety glass but not shattering it. Another exhibit demonstrates the imperviousness of a glass block to heat or cold. A series of model rooms and buildings using glass is also included.

HALL OF INDUSTRIAL SCIENCE

THE DOMINATING EXTERIOR FEATURE of the Hall of Industrial Science (Joseph H. Freedlander, Maximilian H. Bohm and Charles W. Beeston, architects) is the four-sided



iron-masts that form a lighting tower ninety feet high. It fronts the Avenue of Labor and carries on its façade a gigantic mural executed by Eric Mose in collaboration with Jose Ruiz de Rivera, the renowned Mexican painter. By means of glass, aluminum and "lucite" the artists have fashioned a symbolic picture of "Chemicals and Plastics." The simple atom decoratively conceived stands for "Chemistry" while the solar spectrum is a symbol of the elements from which plastic materials are made.

Bakelite Corporation

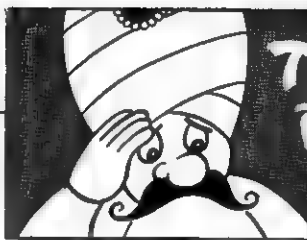
This Exhibit demonstrates by a series of animated, dramatic displays the origin and development of plastics and their increasing importance in modern living. These displays feature the uses for plastics in aviation, household appliances, building, photography business machines, abrasives, home furnishings, packaging, machinery, fashions, automobiles and musical instruments. The Exhibit also features the actual molding of souvenir plastic buttons in a wide variety of brilliant colors.

National Automotive Fibres, Inc.

Displayed in this exhibit are upholstered cushions and doors, sun visors, dash liners and silencers, and other products that enhance the riding comfort and beauty of an automobile.

Röhm and Haas Company, Inc.

The main Exhibit displays the physical and chemical properties of Plexiglas and Crystalite, materials of varied and unlimited possibilities. The Exhibit is self-explanatory, but an attendant stands ready to provide



The Marvelous Recovery of Sultan Inbad the Ailer



Of course, Sultan Inbad is imaginary. But it is true that Saráka *really* benefits many people who suffer from CONSTIPATION.

Saráka provides soft, smooth BULK which encourages lazy intestinal muscles to *exercise*—helps make them stronger workers for your better health. Moreover, Saráka contains a specially treated cortex frangula which mildly stimulates the intestinal muscles. Result—Bulk Plus Motility*.

*Reg. U.S. Pat. Off. Copyright 1939, Schering Corp.

Don't miss the
FREE MOVIE
with sound and technicolor
**The Adventures of Inbad
the Ailer**
See it at the Saraka Exhibit
HALL OF PHARMACY

SARÁKA

FOR CONSTIPATION

further explanations to all visitors of the use and properties of this new, beautiful plastic material more transparent than glass: Plexiglas.

Texas Gulf Sulphur Company

A product of vast importance to our general and individual well-being is Sulphur. Here this fact is graphically illustrated. But the major part of this Exhibit shows how the crystalline substance is pumped from the earth as if it were petroleum, and how it is refined and distributed to all parts of the world.

It also demonstrates how sulphur is completely necessary in the conversion of the trees of our forests into paper, cellophane, rayon, artificial silk, explosives and plastics.

HALL OF PHARMACY

ONE OF THE SEVEN largest buildings at the Fair, the Hall of Pharmacy (Pleasants Pennington, George Lyman Paine, Jr., and I. Woodner-Silverman, architects; Harvey Wiley Corbett and Donald Deskey, designers) stands at the junction of the Court of Power and the Street of Wings. The Exhibit comprises three distinct divisions: the dramatization of pharmaceutical chemistry and the story of the widely known "Rx" prescription symbol; the medicine cabinet as the family's defense against disease; and the "Drug Store of Tomorrow."

The feature attraction is the medicine chest, the largest ever built. Its mirror is 15 feet wide and 20 feet high, and its shelves are spacious enough to hold products the size of human beings. A special method is used to make the mirror alternately reflecting and transparent. It serves as a stage "curtain," and between scenes of a puppet show, dramatizing drug products normally found in the medicine chest, the audience is reflected in this giant sheet of glass.

"The Drug Store of Tomorrow," with its streamlined "Soda Fountain of the Future," shows what decorative artists, architects and designers believe the drug store will be twenty years hence. It will be highly departmentalized and none of the confusion so apparent in many drug stores today will be present in the future dispensaries of drugs and sodas. The products for sale within the store will parade in a new type of show window. But on the shining bar of the "Fountain of the Future" there will be no

foods displayed nor will there be any preparation of foods other than ice-cream mixtures.

American Sponge and Chamois Co., Inc.

The producers of *Mermaid Sponges* and *Amsco Chamois* are celebrating their 70th anniversary in business by an effective display at the Fair. A three-dimensional diorama illustrates the variety of the products manufactured by this firm, and in addition, some of the products themselves are shown through a large glass plate in the floor of the exhibit.

Ex-Lax, Incorporated

In order to demonstrate why the chocolate laxative known as Ex-Lax is the most widely used product of its kind in the world, this Exhibit was planned to appeal to every member of the family. The company engaged an internationally known designer and artist, Oscar Stonorov, to create a dignified theme, and by the use of color, lighting and motion, he has imparted both knowledge and confidence to the interested observer.

Kalak Water Company

In a series of murals painted by the eminent artist, Victor White, the story of water used for drinking from Biblical times to the present day is depicted in the Exhibit of the company. Here are seen the ancients gathering at the Well of Beersheba; Ponce de Leon in search of the Fountain of Youth; De Soto discovering Hot Springs, Arkansas; the ceremony of the Blessing of the Wells in England; and Von Liebig analyzing the water of a famous European spa.

Personal Products Company

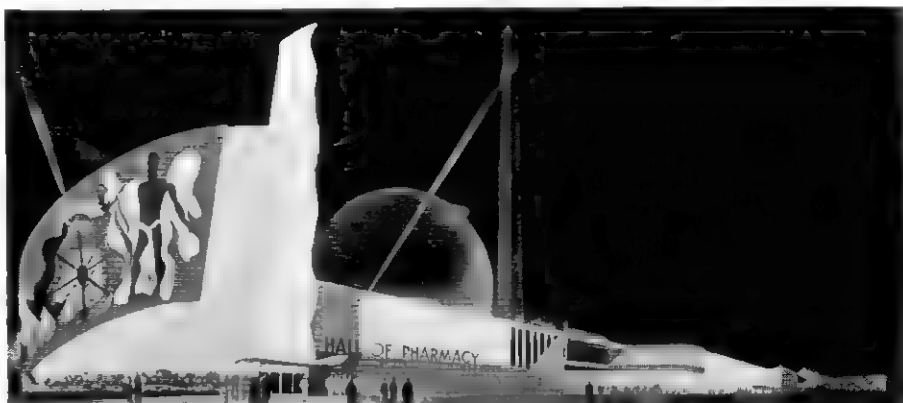
This is primarily an educational display, serving as an extension of the activities carried on by the company among teachers and mothers of young girls. Illustrative material, mostly pictorial, is supplemented by a series of three-dimensional exhibits.

Schering Corporation

That proper elimination of body waste is essential to our general well-being is a universally accepted fact, but less known, probably, is the belief of many authorities that the correct method for the promotion of in-

testinal health is one that employs bulk and motility. This is the keynote of the Saraka Exhibit of the Schering Corporation. A new mechanical device, designed by Donald Deskey and consisting of turning disks and flashing lights, shows how peristalsis induces rhythmic flow of waste through the colon. This educational feature exhibit is supplemented by a humorous animated cartoon dealing with the adventures of *Inbad the Ailer* and showing how Saraka restored his intestinal health.

THE HALL OF
PHARMACY
—one of the
Fair's largest
buildings.



Tampax Incorporated

The display is directed to the woman visitor, and here she will find a presentation of the latest developments in personal hygiene. A registered nurse is in attendance to supply additional information to supplement the exhibit.

MEN'S APPAREL QUALITY GUILD

THE BUILDING FOR "MAN His Clothes, His Sports" (Starrett & Van Vleck, architects; George McLaughlin, designer) presents an imposing front with its decorated façades and the large curved fin above the entrance on Lincoln Square. The first exhibit is that of the PALM BEACH GOOD-ALL COMPANY, featuring the latest summer clothes. Next, the display of HART, SCHAFFNER AND MARX statues of nine famous sportsmen attracts the visitor's attention. Each statue speaks, welcoming you to the Fair. After passing the INTERWOVEN STOCKING EXHIBIT, you enter the Hall of Style where CLUETT-PEABODY'S "Arrowway of Fashion" tells the story of Arrow Shirts. Other exhibits include that of the ALLIGATOR COM-

PANY, featuring weather charts and rainy day apparel; the BOTANY WORSTED MILLS' demonstration of the production of woollens; and a display of all types of cycles presented by the CYCLE TRADES OF AMERICA. At the HOLEPROOF COMPANY'S exhibit visitors are invited to ride a bicycle which is synchronized with a clock, winning riders receiving a card entitling them to a free pair of hose. W. L. DOUGLASS SHOE COMPANY features the "Torture Wheel Test" for various types of

footwear. COOPER'S, INC., show the Jockey Underwear for every occasion in an exhibit that also has a lighter touch, such as illustrations by Peter Arno done in mural form. Motion pictures showing the manufacture of hats are sponsored by the FRANK H. LEE HAT COMPANY. Entertainment features of the Exhibit include a Golf Room, a Sports Forum, and a miniature motion picture theatre. Famous sports celebrities, including Jack Dempsey, will visit the Exhibit throughout the Fair's duration.

METALS BUILDING

THE METALS BUILDING (William Gehron, Benjamin W. Morris, Robert B. O'Connor, architects), located on the Court of Power, is shaped like a huge triangle, its entrance façade adorned by two sculptures representing Greek folklore (Carl L. Schmitz, sculptor). On the exterior walls, four large murals by André Duranceau portray Hercules, God of Strength and Power; Vulcan, God of Fire; Neptune, God of Water; Aeolus, God of Air. This Hall houses the following exhibits:

American Chain & Cable Company

In addition to displays of its products, the Exhibit presents the familiar company trade-

mark in full relief with special lighting effects. A replica of preformed wire rope in heroic size, slowly rotating, adjoins a series of isographic drawings that illustrate the various steps in the manufacture of wire rope, from the iron ore to the finished product. Murals depict the service rendered by the company to industry, agriculture and transportation.

American Platinum Works

Here are displayed the crucibles and analytical apparatus used by the modern chemist; the new palladium catalyst, used to convert edible oils into solid fats of high food value; and a machine that welds platinum tips onto pens. Scientific apparatus, anodes and silver solder are also demonstrated.

Baker & Company, Inc.

This company specializes in the refining of platinum, gold and silver, and the Exhibit vividly illustrates the importance of the precious metals in modern life. Here are seen the platinum apparatus the chemist uses

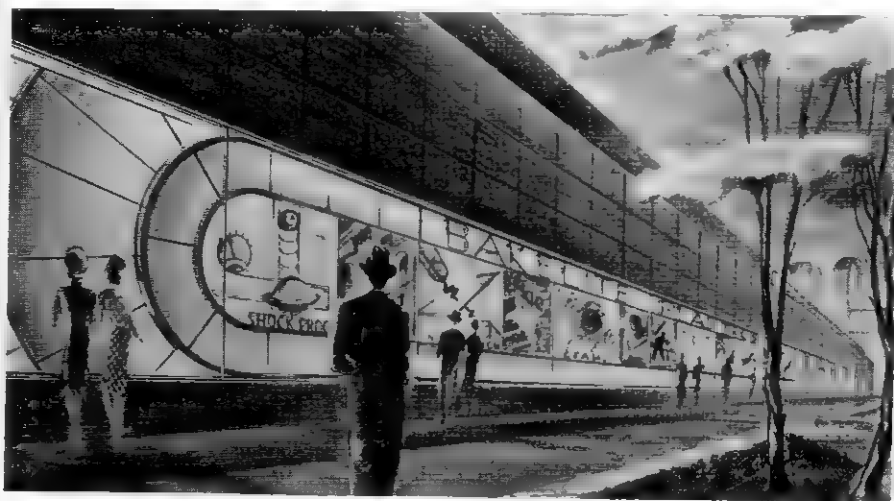
the outcome of recent research, are on view and demonstrations showing them at work are given at frequent intervals.

Bethlehem Steel Company

A part of the Exhibit shows "How Steel Is Made," portraying fundamental operations and revealing the activities in huge smelting furnaces and rolling mills. The important part which steel plays in the everyday life of the average community is dramatized in a realistic panorama covering industry, construction and transportation in all its forms, in both urban and rural aspects. An interesting presentation on modern trends in steel emphasizes the part steel plays in modern living and the possibilities for the "World of Tomorrow."

Copper & Brass Industry Exhibit

By means of animated dioramas, murals and displays, the Exhibit depicts the story of copper from its discovery by prehistoric man down to the present day. In the circular lobby of the entrance an animated



ANIMATED
DRAMATIC
DISPLAYS
in the Bakelite
Corporation's
exhibit demon-
strate the impor-
tance of plastics.

in his laboratory; the platinum alloy die employed in the glass industry; Russian platinum coins, ores and nuggets of platinum; and a good luck medal made of pure palladium which may be bought as a souvenir.

Boart Products, Ltd.

The Exhibit of this British Company illustrates the numerous uses of the Industrial Diamond as it is applied in modern industry. Application of newly developed products,

copper "atom" affords a spectacular feature of the show. Here the fact is illustrated that if a gram of copper were expanded to scale so that single atoms were as large as a grain of sand, the mass of the material so obtained would cover the United States to a depth of four feet. A diorama depicts the casting of the doors of the Temple of Karnak; Cellini's workshop showing the hammering of mold for a bronze statue; the Pearl Street Station of New York, the first electrical generating unit in the world; and the landing of the

first English rollers of sheet copper who were smuggled into this country in barrels. The Exhibit portrays, in animated form, both open and underground methods of ore mining. The use of copper, particularly for conveying electric energy through high transmission lines to urban and rural sections, is illustrated. The companies participating in the Exhibit are in the List of Exhibitors at the back of this GUIDE BOOK.

Charles Engelhard, Inc.

This exhibit illustrates modern scientific instruments for temperature measurement and gas analysis. All of them assist the industrial engineer in his endeavor to better quality and promote economy to the benefit of consumer and producer alike.

Hanovia Chemical Manufacturing Company

Here the apparatus which produces the ultraviolet ray is demonstrated. Another display shows how platinum, gold and sil-

ver are applied to glass, china, terra-cotta, earthenware and tile.

Irvington Smelting and Refining Works

The Exhibit reveals how gold and silver from all over the world are freed from dross in the refinery and redistributed to perform vital services to civilization. The uses of sulphate of copper—bluestone—are comprehensively explained.

Link-Belt Company

By means of working models, photomurals and dioramas, the Exhibit shows how the use of mechanical conveying equipment for handling materials can expedite production, reduce costs and ease labor's burdens. A dominant sculptural figure depicts the spirit of power transmission, and here the various types of driving units are shown in operation. A loudspeaker, synchronized with a series of moving translights carried by a Link-Belt conveyor, tells the story of the company, its origin, growth and service to the world.

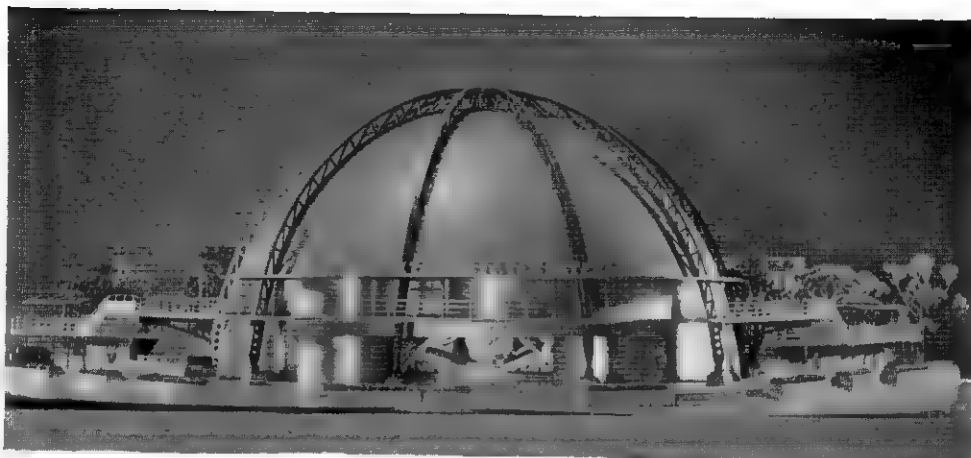
How Thick Is A Human Hair?

Visit the TIMKEN Exhibit and Measure One of Yours

At the exhibit of The Timken Roller Bearing Company in the Metals Building there is an amazing instrument capable of accurately measuring the thickness of a human hair. Furthermore, it makes a permanent record of the measurement which you can keep for a souvenir.

You will have a lot of fun with this instrument but apart from that it will give you a good idea of the *precision* to which TIMKEN Tapered Roller Bearings are manufactured—hence why you should insist on having them in your new automobile, motor truck or industrial machinery of any kind.

THE TIMKEN ROLLER BEARING COMPANY
CANTON, OHIO



THE GLEAMING HEMISPHERICAL edifice of United States Steel Subsidiaries.

National Standard Company

Here a mechanical robot tells the story of the company's activities. Fine wire products are shown in an illumined cabinet, and another display features high-grade strip steel. Models of metal decorating machinery are included in the Exhibit. A magical demonstration shows a portion of an auto tire vanishing; the bead wire remains, thus showing the company's principal product.

Otis Elevator Company

This Exhibit contrasts an up-to-date gearless elevator such as is found in modern buildings, with the old steam elevators of the 1860's. A series of photographs show the widespread activities of the Otis Company and its associated companies in foreign countries.

Ozalid Corporation

The Exhibit demonstrates the Ozalid direct printing process for making positive type reproductions of technical drawings as an improvement over blueprints which are negative in type. This process has been described as "the process of the day for the World of Tomorrow."

John A. Roebling's Sons Company

Effectively illuminated, the dominating feature of the Exhibit is a huge mural of the Golden Gate Bridge at San Francisco. Here also is a model suspension bridge set against realistic panoramic scenery. Animated replicas demonstrate the use of wire rope in various operations; you see a dredge at work, a model village complete with railroad and highway facilities, a radio tower and a working model of a modern tramway. Eight panels show the company's products.

Timken Roller Bearing Company

Displaying the industrial products made by this company, the Exhibit includes Timken bearings for automotive, industrial and railroad use; rock bits, fuel injection pumps, alloy steels, and alloy steel tubing. A museum display comprises historical exhibits, together with the largest antifriction bearing ever made, bearings and reciprocating parts from a locomotive; a machine illustrating the accuracy of manufacture of these parts; the first automobiles in which Timken bearings were used; and a mechanical display of the elements that go into a hundred pounds of alloy steel.

Yale and Towne Manufacturing Co.

In this Exhibit clever mechanical demonstrations illustrate the company's basic products, while other devices are displayed in such a way as to be operated by the visitor himself. An outstanding feature is a sunken stage in which Electrical Industrial Trucks and other material handling equipment are demonstrated by skilled operators and explained by voice and motion pictures. Displayed near illuminated dioramas covering the ancient Egyptian, the Roman and the modern periods, a collection of historical locks includes many of Roman and Medieval origin and those of Baron Rothschild, Andreacas Dillenger, and the late Emperor Francis Joseph.

THE PETROLEUM INDUSTRY EXHIBITION

PLAINLY LANDMARKED by a towering oil derrick in actual operation, the Building

(Voorhees, Walker, Foley & Smith, architects; Gilbert Rohde, exhibit designer) fronts on the Avenue of Pioneers. Shaped like an equilateral triangle, the structure rests on four huge oil tanks, its metal walls rising in flaring tiers. Four large murals by William T. Schwarz decorate the inner walls of the Great Hall of Industry, each depicting respectively one phase in the story of Petroleum—*Production, Transportation, Research and Refining*. Here on a mammoth screen a motion picture in technicolor, its actors three-dimensional puppets, portrays the importance of petroleum in man's daily life.

The Petroleum Garden features an animated map on which miniature oil derricks depict the growth of oil production since 1859. A model of an oil refinery demonstrates the most up-to-date refining methods. Sponsored by fifteen major oil companies, the Exhibit shows how the industry has made possible and contributed to the advance of civilization during the past 80 years.

UNITED STATES STEEL SUBSIDIARIES

SITUATED on the Plaza of Light, this interesting hemispherical building (Walter Dorwin Teague, designer, G. F. Harrell, associate; York and Sawyer, architects) has literally been turned inside out, its structural members being on the exterior of a great stainless steel dome. The exhibits are keyed to the theme "Steel Thinks Ahead." By means of murals, animated dioramas, and actual demonstrations, the epic story of this fundamental industry is told. Here are depicted the principal steps in steel manufacture—an open pit ore mine; a blast furnace; an open hearth furnace, so vividly portrayed

that you can almost feel the heat; and a spectacular rolling mill. In the landscaped garden behind the building, a long curving trellis, or arbor, thirty feet high and 200 feet long is constructed entirely of steel products as a means of showing the public the wide variety of practical things made of steel today. Another display shows the tremendous increase in the use of steel in the last 150 years, while on the second floor steel's vital rôle in the "World of Tomorrow" is portrayed.

WESTINGHOUSE ELECTRIC & MANUFACTURING COMPANY

SURMOUNTED BY AN IMPOSING TOWER, the Building (Skidmore & Owings and John Moss, architects) on the Plaza of Light, is shaped like a rounded horseshoe, its ends terminating in two huge glass-enclosed rooms—the Hall of Electrical Power and the Hall of Electrical Living. Here are exhibits and demonstrations which show how man has utilized the tremendous, indefinable forces of electricity. Among the wonders are a riderless bicycle that steers and balances itself; the world of the invisible, where micro-animals lead their lives; and Elektro, the Westinghouse "moto-man," a 7-foot metal man that talks, sees, smells, sings, and counts with his fingers. You will, of course, visit the Theatre of Tomorrow, for here is produced a forecast of the future as foretold by the industrial and technical developments of today. At the axis of the two halls, you may see deep in its "Immortal Well"—the Time Capsule, the contents of which will provide, by means of millions of pages of micro-film, a comprehensive cross-section of today's civilization destined for the world 5,000 years hence.

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SCIENCE *and* EDUCATION



Focal Exhibit

IN THE SCIENCE AND EDUCATION Building which curves along Hamilton Place from Washington Square to the Avenue of Patriots, is located the Focal Exhibit on Science and Education. Like the other focal exhibits this is an entirely noncommercial, independent exhibit built with the purpose of presenting ideas rather than promoting institutions. It differs from the other focal exhibits in that it derives part of its support from outside contributions. It is undertaken and sponsored jointly by the American Association for Adult Education and the Fair Corporation, which has donated the necessary space and part of the funds.

This Exhibit differs in various ways from the other Focal Exhibits. It is in a sense, a twin exhibit, because it covers two closely related fields. As the visitor enters the Science and Education door of this building he sees to his left the Exhibit on Science. To his right he sees the Exhibit on Education. Directly opposite the door is the Science and Education Auditorium, whose main entrance is reached by passing through the exhibits to the other side of the Auditorium. In the Auditorium itself the exhibits are supplemented by motion pictures, lectures and forums. Here are held the various meetings of scientific societies and educational groups; here are presented motion pictures which are educational both in subject matter and in effect. The most important of these is the motion picture called *The City*, which deals with the subject of city planning and housing. In this Auditorium are shown motion pictures and demonstrations in the field of medicine and public

health related in most cases to the various exhibits in the adjoining Medicine and Public Health Building (see page 132).

The Science Exhibit is a demonstration of three or four simple ideas. There is no attempt to teach science. In accordance with the theme and exhibit plan of the Fair, the teaching of specific theories and facts in the world of science is a responsibility left to the commercial exhibits. In the projects of many exhibitors the basic processes and theories on which our technical civilization rests, are well and dramatically expounded. In the Science Focal Exhibit, the theories and technical achievements of modern science are related to the rest of life. Science is shown as a social force; as the new dynamic force which has chiefly created the modern world in which we live.

Science is also depicted as a method of solving problems. Scientific research is a way of dealing with problems which consists of experiment, observation, the formulation of hypotheses and checking of results.

The Education Focal Exhibit is, like the Science Exhibit, an attempt to describe the technique and method of contemporary teaching by a dramatic portrayal of the aim and ideals of education in the present day world. The Education Exhibit is related to the Science Exhibit—science being the force which has been most effective and pervasive in creating a new set of problems and new conditions which our oncoming citizens must understand and for which they must be trained. The over-all message of the exhibit is that education in a democracy must be available to all men. It must train the whole man. It trains a man to be a better individual and a better member of society—to be a citizen rather than a subject, for sub-

jects merely obey while citizens understand their world and take responsibility for it.

The twin exhibit in science and education deals with ideas, with the true nature of science and of education and with the social implications of these two great fields. In science the purpose is to show the "secret of success" that has brought science to the fore.

In education are featured the responsibility of citizens in a democracy to keep pace with this changing world and the necessity for regarding education as a life-long process. Thus neither exhibit deals with institutions. There is no effort to teach science or to compete with the fascinating displays of scientific processes that are featured in the various commercial exhibits. Similarly in education there is no exhibit of school work, of school materials or of educational technics.

As the visitor enters the door of the Science and Education Building he sees before him a beautiful stylized airplane poised aloft as though taking off in flight. The plane is supported on a large pillar, or drum, which is composed of a series of artistic transparencies representing twelve different sciences. The implication is clear that human flight rests on precise study in many fields of science and utilizes knowledge gained in all parts of the earth. Human flight is represented as a symbol of man's quest for power and freedom—as the climax of many centuries of science, and as a challenge to education, for man must learn to use this power for the happiness of all.

To the left from this entrance rotunda is the Science section and to the right is Education. One great wall in the science wing

is occupied by a series of striking colored panels which present the activities of science in finding, observing and testing facts—the gathering of reliable knowledge. Here, for instance, is seen a stratosphere balloon in flight with all the complicated equipment that is used for measuring cosmic rays many miles above the earth's surface, as well as equipment for gathering samples of air, dust and plant spores. Another panel shows the investigation of the atomic nucleus with atom smashers and powerful radiations. Still another represents the bathysphere descending to the depths of the sea to investigate the conditions in a region where man cannot live.

Other panels show telescopes reaching to the distant stars, microscopes studying tiny organisms, and bacteriological and chemical laboratories studying the composition of matter and of living things.

Observation, however, is only part of the scientific method. On the opposite wall is shown a great reservoir of facts and organized knowledge to which these observations contribute. In a series of intriguing dioramas the "secret of success" of science is shown, including the use of facts from the past, the inspiring new ideas, the careful testing of the ideas and the wide consequences of a new step forward in science.

Finally, the exhibit shows several examples of the use of the scientific method in ordinary life. Amusing cases show that the need for straight thinking is not limited to the laboratory, but is equally essential in the solution of everyday problems.

Turning to the education side of the exhibit we meet first a set of three pyramids foreshortened and joined together in a panel

SCIENCE AND EDUCATION BUILDING.



about interesting symbolic shapes which present an outline history of education. They show in immediate, understandable form the essential facts and how education grew from colonial times to the present, and the unique contribution which America has made to education. America can be proud, for example, of the way in which three types of responsibility work together—parochial, private and public schools. She can be proud also of the fact that basic education is available to all her citizens.

If the visitor turns his back to these pyramids, he sees an alcove in which a pattern of cut-out symbols on a curving wall indicates the scope of present-day educational machinery. Turning back and passing the historical feature, he comes to the principal feature of the exhibit. This is a set of transparencies depicting the crucial incidents in the educational exhibits. Traditionally, educational exhibits are simply an example of school work or school material.

Here we have an attempt to exhibit education in process rather than its results or its physical paraphernalia. Education is presented as a continuing process which begins at birth and should continue until death. One measure of success is the extent to which it avoids a tendency to be limited to institutional activity. In this Pilgrim's Progress, institutional activity is not neglected. We see the work of schools and colleges, but we are continually reminded that education is not merely an institutional activity.

On the end walls of this Hall are murals which depict the "extra-curricular" activities and forces which contribute to the edu-

cation of Americans—the radio, the motion picture and the theatre.

The American Red Cross

One of the greatest activities of the American Red Cross, the instant reaction to the urgent call of distress, is the dramatic point of this Exhibit. It is entitled "When Disaster Strikes." A swirling symbol of sudden disaster strikes down upon the city of Washington on a huge map of the United States, at the back of which rises a fifteen-foot photomural of fire, flood and hurricane. At the moment of impact an electric flash illuminates Red Cross Headquarters and radiates from there to the sub-committees scattered over the land.

American Red Cross activities in general, including the participation of volunteer workers, are shown by dioramas, transparencies, photomurals and models, and these give a representative picture of the many fields in which it serves the country and helps in health education. In several separate panels its relation to the International Red Cross, with societies in sixty-one countries, is clearly depicted.

Caravan of East and West

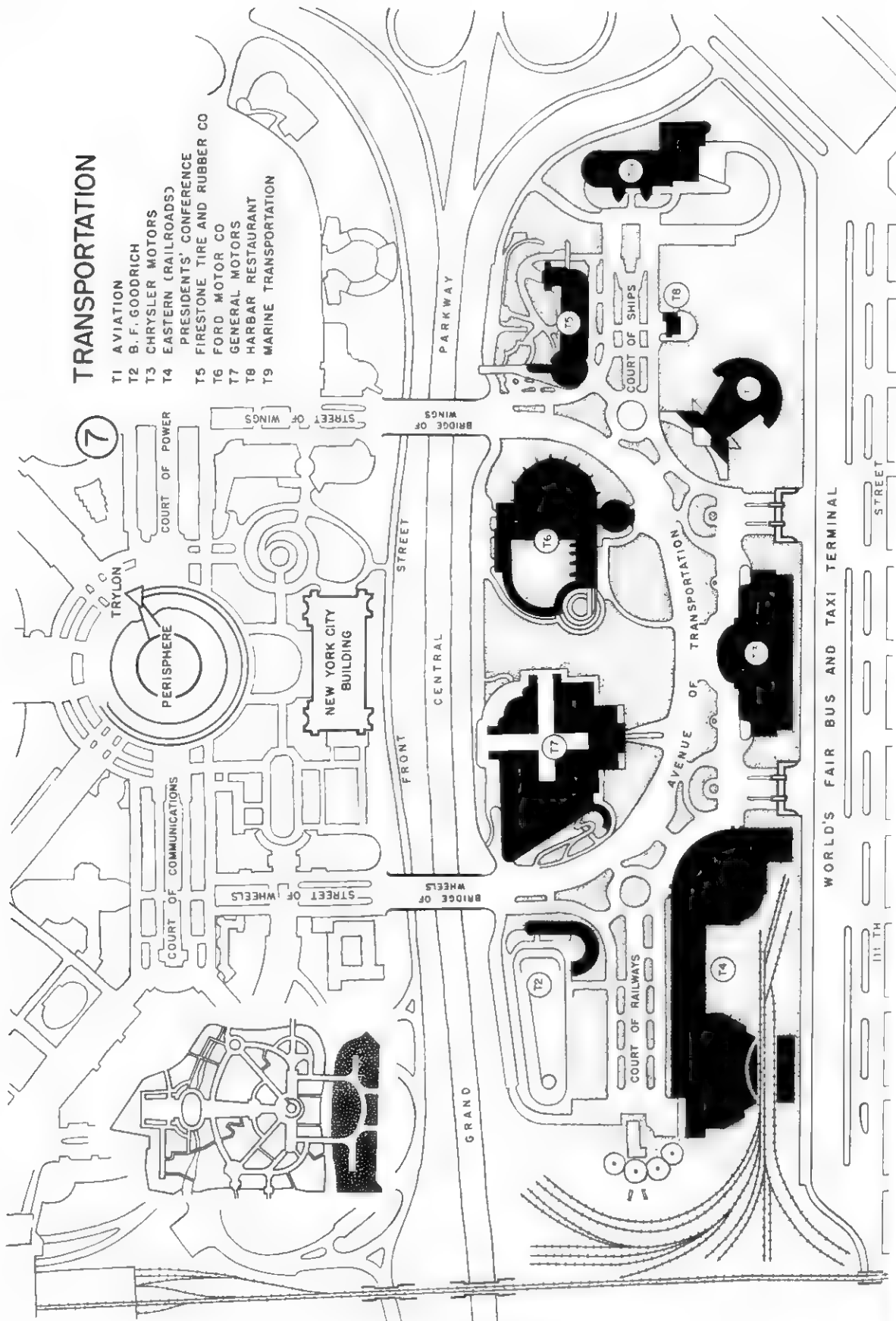
The New History Society and the Caravan of East and West—a world-wide correspondence club—has World Unity as its central theme. Here is displayed a giant Bible with slowly revolving pages presenting the text of many great religions. A "world" flag symbolizes everybody's native land, and a large map shows the location of the 150 chapters of the Caravan.

A FEATURE OF THE BUILDING is its beautiful patio and modernistic fountain



TRANSPORTATION

- T1 AVIATION
- T2 B. F. GOODRICH
- T3 CHRYSLER MOTORS
- T4 EASTERN (RAILROADS)
- T5 PRESIDENTS' CONFERENCE
- T6 FIRESTONE TIRE AND RUBBER CO
- T7 FORD MOTOR CO
- T8 GENERAL MOTORS
- T9 HARBOR RESTAURANT
- T9 MARINE TRANSPORTATION



WORLD'S FAIR BUS AND TAXI TERMINAL

111 TH

STREET

TRANSPORTATION

Focal Exhibit

SITUATED SOUTHWEST of the Grand Central Parkway Extension and linked to the main Fair grounds by the Bridge of Wheels and the Bridge of Wings, the Transportation Zone is devoted to many of the extraordinary inventions which have enabled Man to conquer time and space. Setting the stage for a vast panorama of industrial exhibits pertaining to this phase of our modern age, the FOCAL EXHIBIT (Raymond Loewy, designer)—located in the Chrysler Motors Building adjacent to the Corona Gates—depicts the story of transportation from earliest times and emphasizes the fact that the world has steadily grown smaller, its people drawn ever closer together by improved methods of transportation on land and sea and in the air.

Within the rotunda of the building, the FOCAL EXHIBIT tells its graphic story of Transportation by means of moving pictures projected upon a great map of the world, and by the "Rocketport," a display that seizes upon your imagination and projects it into the future. The show consists of three parts—*The Early Period*, *The Middle Period*, and *The Mechanical Period*.

As the presentation begins, hundreds of bare and sandal-clad feet march across the map, to the accompaniment of a dull throbbing sound that heightens your impression of steadily increasing speed. The feet vanish; jeweled lights flash a line across the map, indicating the 200 miles our ancestors could travel in a week on foot. Now you see a lurching camel, the horse, and the chariot with wooden wheels. There on the sea an ancient galley propelled by ponderous oars; next the first sail craft; and finally the sharp-prowed Viking sailing ship, the swiftest means of transportation then devised and which enabled Man to travel 350 miles in a week. The seas binding Europe were still of unknown and terrifying vastness; continents and islands beyond those seas existed only in the imaginations of a few dauntless or foolhardy men inspired by song and legend.

But transportation progresses, and you view scenes of *The Middle Period*—the covered wagon creeping across the American continent, the rumbling stage coach, and the pony express; the latter enabling man to cover 750 miles in a week. The sea again—

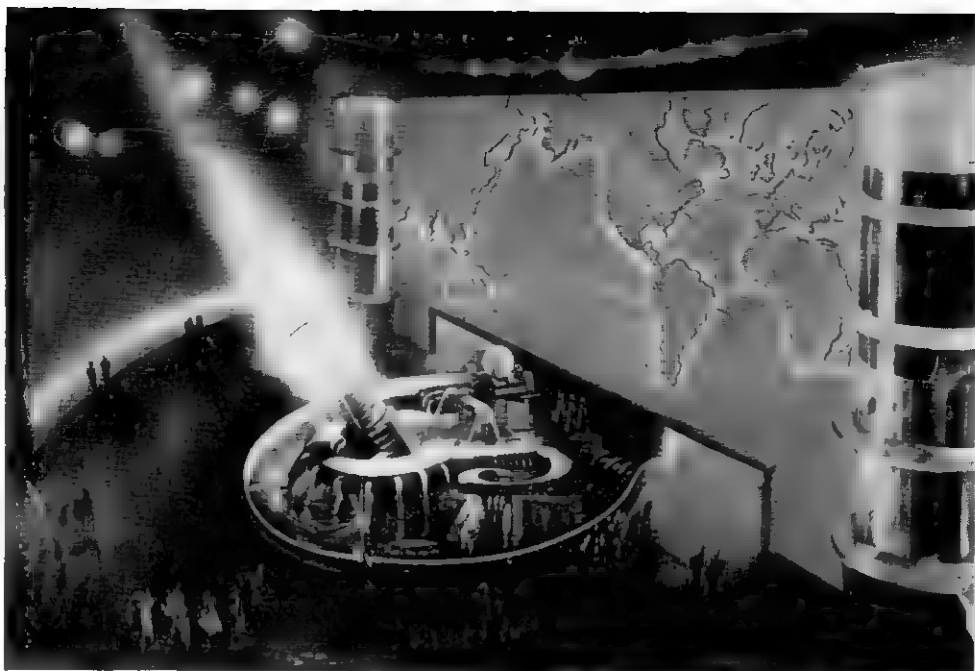


Man's increasing genius reflected in the Clipper ship, a sleek-hulled, tall-sparred craft with wings of canvas that makes 1,500 miles in a week, a speed which only a hundred years before would have been considered a madman's dream.

Next you glimpse *The Mechanical Period*—the earliest trains that covered 1,400 miles a week; the first automobile, 1,200 miles. This is the era in which Jules Verne, visioning the future, wrote the amazing adventures of Phineas Fogg, who "dashed" around the world in eighty days. Imagine for yourself Verne's astonishment could he but return to earth for a few brief moments to view with you the rest of this dramatic scene—the swift automobile, the stream-lined train, the Zeppelin, and the modern plane that can encircle the globe—25,000 miles in less than one week.

What of transportation in the "World of Tomorrow?" As the airplane finishes its flight across the screen, lines shoot out and harness the earth with other planets. Twinkling signal lights, the hum of gigantic motors and the warning sound of sirens indicate that the Rocketship is loading passengers for London. You see futuristic liners unloading at nearby docks; sleek trains glide to a stop, automobiles whisk voyagers to the spot, high-speed elevators rise and descend as the Rocketship is serviced for the coming journey. The moment for departure arrives. A great steel crane moves, a magnet picks up the Rocketship and deposits it into the breach of the rocketgun. A moment of awesome silence. A flash, a muffled explosion, and the ship vanishes into the night.

The show is ended. Accompanied, perhaps, by the spirit of Jules Verne, you turn away to view the exhibition of a series of replicas of the various means of transporta-



THE TRANSPORTATION FOCAL EXHIBIT—a dramatic visualization of swift travel over long distances by rocketship.

tion throughout the ages. Here also are models of the vehicles of the future, as the designer Raymond Loewy envisions them. Here an ocean liner fully enclosed so as to be waterproof, and a luxury plane with comfortable sleeping rooms and spacious observation decks.

Chrysler Motors

When you pass from the rotunda, you enter the great hall of the building and behold the exhibits of Chrysler Motors. Here is centered the exhibition of Chrysler progress, products and processes. In an air-conditioned theatre seating 360 persons, a Plymouth car is apparently assembled right in the midst of the audience. Magically, parts seem to move almost to your side, to take their place in the "car that can take it." Here is the amazing illusion of Major Bowes apparently present in person, as he explains to you the significance of Chrysler engineering developments. These extraordinary effects are made possible through the new scientific development of three-dimensional motion pictures combined with sound.

In a glittering "frozen forest," Chrysler Motors uses the science of its Airtemp Division to provide a highly spectacular and imaginative setting for its display of Plymouth, Dodge, De Soto, and Chrysler cars.

Here, in the midst of New York's summer heat, is an oasis of snowy palms—a tropic island where moonlight turns mysteriously to snow on each tree it touches, suggesting what city gardens of tomorrow may become when today's science adds its inventiveness to the landscape gardener's ancient art.

In the third section you may see actual tests of materials and the processes and operations which stand behind the "cars and trucks that can take it." And here is a car that actually speaks for itself, giving interviews, answering questions and showing some of its unusual attainments. Moving models demonstrate the progress achieved in Chrysler-built automobiles to create new safety, comfort, economy, durability, and precision. The informative design of the Chrysler Motors Exhibit enhances its essential purpose: to give you a dramatic, compelling experience.

With an understanding of the tremendous part transportation has played in the drawing and binding together of continents and tiny islands in the seas, you now begin your exploration of the Transportation Zone, where other major companies directly engaged in the Transportation Industry exhibit in their own buildings techniques and achievements which offer infinite possibilities for the "World of Tomorrow."

AVIATION BUILDING

SITUATED ON THE Avenue of Transportation, the Aviation Building (Wm. Lescaze and J. Gordon Carr, architects) represents a hangar embodying the architects' idea of "flight in space." The general theme of the Exhibit is "Wings of America," constituting as a whole the cooperative contribution of the American aviation industry under the group management of the United States Aviation Exhibit, of which Captain Eddie V. Rickenbacker is president.

Within, four large transport planes in flying formation are suspended from the ceiling at an angle which makes them appear to be gliding to earth for a landing. Beneath these droning giants of the sky are displayed the three theme divisions: WINGS OF TRAVEL, WINGS OF DEFENSE, and WINGS OF RECREATION AND COMMERCE.

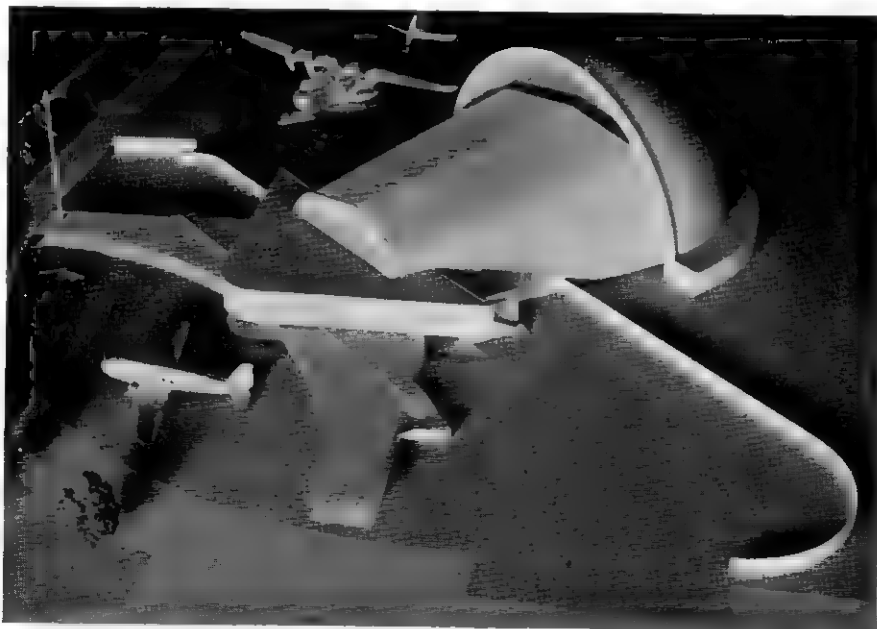
The first division is devoted to air transport, and here is featured a cross-section "mock-up" of a composite modern transport plane. Matters of safety, travel schedules, economy and comfort of air travel are emphasized in supplementary displays. In WINGS OF DEFENSE Army and Navy aircraft are shown—bombers, pursuit planes, attack planes and ship-board fighters—and the various appurtenances associated with military aviation and air defense. The third division is given over to private flying and

commercial transport. Here is told the complete story of civil flying for sport and trade; here is seen everything from the latest in popular-priced "flivvers" all the way to luxury ships in the highest-priced brackets.

The three major exhibits are supplemented by comprehensive group displays. These show the production or use of power engines and propellers; navigation instruments and radio; ignition and carburetion; fuels and oils; aircraft structure and accessories; basic materials; airport equipment; and finally, the availability and nature of flying and ground schools. In keeping with the general theme are the photomurals on the walls which depict many of the major activities in the wide field of aviation.

RAILROADS

RAILROADS offers one of the outstanding industrial exhibits of the Fair. With its total of 17 acres it is the largest. The 27 Eastern railroads (represented by the Eastern Presidents' Conference) sponsoring the project, have pooled their efforts and resources to make it a giant demonstration of *railroad service* to the public. The Exhibit program, dominated by three great show features, is also designed to give it wide popular appeal. The Railroad Building itself (Eggers and Higgins, architects, Geo. A. Fuller Co., contractors, Raymond Loewy, consulting designer), stretching along the Court of Rail-



THE AVIATION BUILDING.

A Perspective of the Railroads' Exhibit.



ways for nearly a quarter of a mile, is not only the largest structure in "The World of Tomorrow," but architecturally one of the most attractive. Five murals by Griffith Baily Coale embellish its exterior with beauty and appropriate symbolism. There are many entertainment features in the Railroads Exhibits.

Building the Railroads: Beneath the great dome of the building, a glorified roundhouse eight stories in height, the Railroad Supply Industries have erected a mammoth cyclorama exhibit (Leonard Outhwaite, designer). In design it is a mountainous landscape on which a life-like demonstration of the actual construction of railroads and railroad equipment is presented. By way of a ramp encircling this animated model, spectators will follow step by step, the progress of railroad building—forest clearing for a right of way; ore brought down from the mountains to smelters, factories and fabricating plants; logs cut and floated to saw mills; raw materials converted and assembled into the finished product. The interior of this "mountain," with its 10,000 square feet of floor space, houses a great display of railroad equipment, assembled with special emphasis on improvements in equipment which add to the safety, speed and comfort of modern travel.

Railroad Service is an interesting series of animated dioramas which show the various services that railroads render the public (Raymond Loewy, designer).

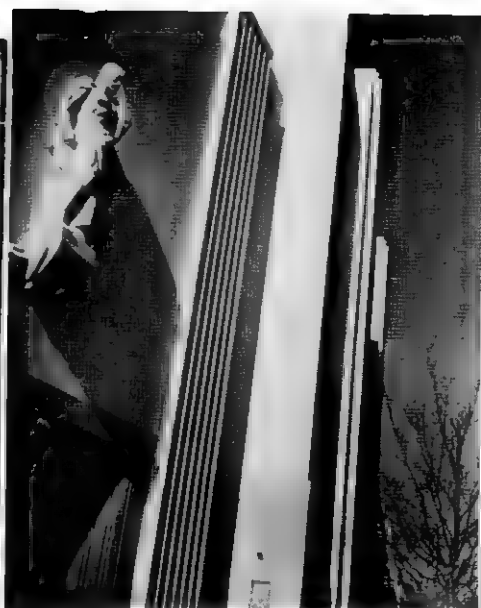
Railroads at Work (Paul Penhune, designer), housed in a special auditorium with a seating capacity of 1,000, demonstrates for the first time anywhere, the entire operation of a modern railroad system. On a huge scenic diorama 160 feet wide by 40 feet deep—the largest ever built—miniature trains and locomotives, 500 pieces of scale model equipment in all, pursue the tasks of their big brothers over the 3,800 feet of "0" gauge track laid for the operation. The realistic

setting of cities, towns, villages, farms and factories called for over a thousand miniature buildings, its forests over 6,000 separate trees, its waterways 7,000 gallons of water. The network of trackage required 70,000 miniature railway ties and over a quarter of a million spikes to lay. To install the signal system required more than 3,000,000 feet of wire. In perspective, visitors see a landscape of 50 square miles in area with approximately 40 miles of track.

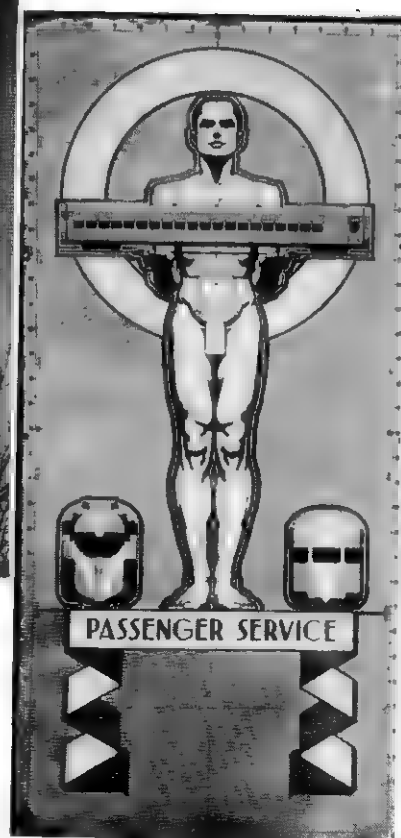
Railroads on Parade (Edward Hungerford, creator and director) is a real stage presentation, in story, music and spectacle, of the romance of American transport development from covered wagon days to the streamlined de luxe locomotives and trains of today. It is presented on an outdoor stage, 250 feet wide by 100 feet deep, providing standard gauge tracks for the "parade" of old time and modern locomotives and trains, broad highways for vehicular traffic, a performing stage for a cast of 250 actors and actresses, and a channel in rear for the review of early watercraft. The amphitheatre for viewing the show seats 4,000. In 16 scenes and in authentic settings and costumes, actors, horses, wagons, coaches, locomotives and ships reenact the high-spots which transportation has played in the opening and development of a vast continent. The spectacle, with scenery and costumes by Harry Horner, flows to music specially composed for it by Kurt Weill, and some of Broadway's best talent is engaged in its production.

In addition to these show attractions there are the track exhibits of foreign and American trains and locomotives of most recent design. Among the foreign exhibits on view are the *Coronation Scot*, Great Britain's crack flyer; from Italy, a complete de luxe electric train and two locomotives. Pullman and The Budd Mfg. Co. show their latest cars.

In a "yard" are assembled historic old engines and coaches not used in the pageant;



A SECTION OF THE RAILROADS Building—(left and right) murals featured in the Exhibit.



the *John Bull*, British-built and sent to America in 1831, and such American-built oldsters as the *Daniel Nason* (1844), *Ross Winans* (1845), *J. C. Davis* (1875), the *General* (1853), the famous "999" which in 1893 made a world record run of 112 miles an hour, and others.

As a special thriller among the track exhibits a super 526-ton locomotive, 140 feet long, the largest steam locomotive ever built by the Altoona shops of the Pennsylvania Railroad—styled by Raymond Loewy in cooperation with the railroad's engineers runs on a roller bed at a speed of sixty miles per hour continuously.

THE FIRESTONE TIRE & RUBBER COMPANY

ON THE COURT OF SHIPS, the Building (Wilbur Watson and Associates, architects; George W. McLaughlin, designer) is L-shaped, with a rotunda entrance at the intersection of the two wings. The structure is surmounted by a long vertical fin 100 feet high.

The Firestone exhibit building and

grounds cover three and a half acres and depict a fascinating story of rubber in visual form.

A major attraction of the Exhibit is a modern tire factory in actual operation, producing a finished tire every four minutes. Manned by skilled workmen and equipped with modern streamlined machinery, the tire production line—showing every operation from crude rubber preparation to the finished product—is so arranged that every visitor is provided with a comprehensive view of the entire process with comfort and without crowding.

Another feature is an actual life-size reproduction of a thriving American farm with livestock and farmhands. Sheep, cattle, pigs, chickens and ducks roam the fields; a farmhouse, barns, silos and other buildings give a realistic atmosphere to this replica of the countryside. This shows in a graphic way how the American farm has become modernized by the adoption of pneumatic tires to every kind of wheeled farm implement, thus demonstrating Firestone's contributions toward making farm life easier and more economical.

Actual work of gathering rubber on Firestone's Liberian plantations is portrayed. Dioramas, historical pageants and scientific demonstrations dramatize the history of the industry and the development of thousands of rubber products.

Rest and relaxation, while listening to the finest concert music, is provided for the visitor by the Firestone Singing Color Fountain. Concerts continue all day with seats provided in beautifully landscaped surroundings.

FORD MOTOR COMPANY

SITUATED on the highest part of the Fair grounds, the tremendous spectacle of the "Ford Exposition" (Walter Dorwin Teague, designer; Albert Kahn, Inc., architects) symbolizes the far-reaching benefits which 35 years of productive activity by a great industrial organization have brought to American life. Built, prophetically, as a part of the building itself, "The Road of Tomorrow," rising on a spiral ramp, circles for more than half a mile over the top of the main structure and around colorful Garden Court. The "Exposition" has four main divisions: the Entrance Hall, the Industrial Hall, the Garden Court, and "The Road of Tomorrow." Each of the first three demonstrates in graphic style some significant phase of the company's work, showing how mass production of automobiles at moderate cost has contributed to a new way of life.

Above the Ford Exhibit towers an heroic figure of Mercury, the "winged messenger"

of the gods, done in gleaming stainless steel. The statue, 25 feet high and weighing three tons, is free from the building, a three-point bracing holding it in place. As a result of this unusual method of suspension, the figure appears to be in flight. It is the work of Robert Foster, sculptor and industrial designer.

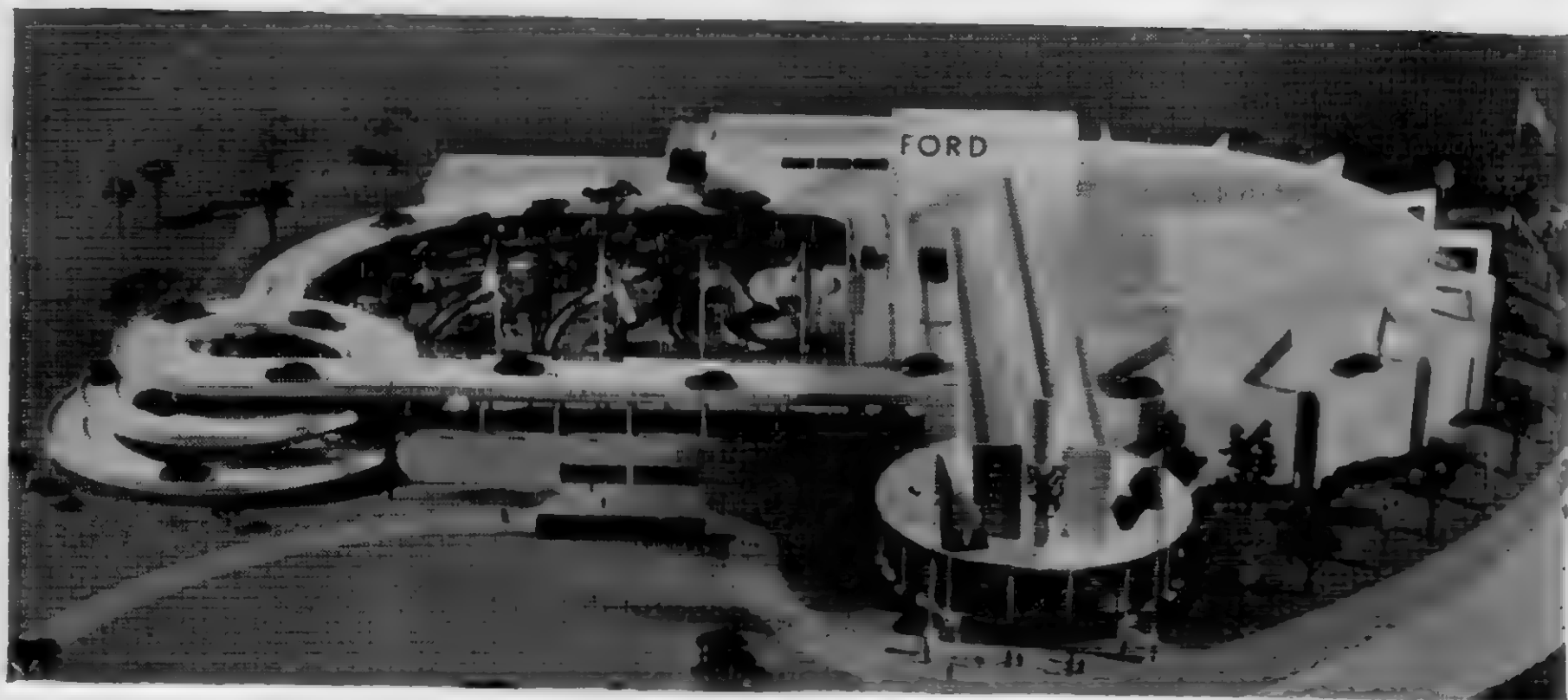
The Entrance Hall is dominated by a series of striking exhibits. The first car Henry Ford built may be seen with current models of Lincoln-Zephyr, Mercury and Ford V-8 cars. "Everytown" is a large three phase map activated on a series of synchronized prisms, depicting the changes the automobile has wrought in our country. A huge activated mural by Henry Billings shows how the basic sciences are utilized by industry. Outstanding in the adjoining Industrial Hall is the "Ford Cycle of Production." A revolving turntable 100 feet in diameter, it contains 87 exhibits, showing the progression of raw materials from earth to finished cars. Industrial Hall also offers various exhibits demonstrating Ford manufacturing methods.

Garden Court offers restful surroundings where visitors may listen to a unique musical organization playing a battery of Novachords, the newest musical instrument of the day. Ferde Grofé, famous composer and musician, heads this group.

From a broad mezzanine you embark on your wondrous trip over "The Road of Tomorrow." The winding course circles the top of Industrial Hall and through a tunnel high in the nave of Entrance Hall. Descending at last to the second floor level, you circle



THE FIRESTONE BUILDING is fronted by a Singing Color Fountain and presents as a major attraction, an actual life-size reproduction of a thriving American farm.



THE FORD BUILDING is distinguished by its half-mile long "Road of Tomorrow."

Garden Court and return to the mezzanine and the end of a thrilling and delightful adventure.

GENERAL MOTORS

THE HIGHWAYS AND HORIZONS EXHIBIT (Albert Kahn, Inc., architects; Norman Bel Geddes, designer) occupies approximately seven acres on the Avenue of Transportation. Spacious open-air terraces with several hundred chairs for visitors' comfort encircle two-thirds of the structure. Actually, "Highways and Horizons" is not one building, but consists of four towering structures (four to six stories in height). Located on the four corners of an imaginary and spectacular, full-scale street intersection of 1960, the four buildings are joined into an overall exhibit structure by broad, elevated pedestrian sidewalks, which extend for a full city block

in two directions. This open-air spectacle forms the center section of the Exhibit and at night is brilliantly illuminated by a battery of floodlights.

For thrills and entertainment "Highways and Horizons" contains attractions which might be termed a diversified world's fair in itself. In 600 moving chairs, each equipped with a sound device which serves as a private guide on the Aladdin-like trip, visitors travel over a vast miniature cross-section of America as it may conceivably appear twenty years or more from now.

A stage show of science and research wonders is presented on a double-revolving stage in the Casino of Science (650 seats). There are colorful, animated displays picturing many foreign nations in which General Motors operates, and an actual 4,000 horsepower, streamlined Diesel locomotive in operation.



THEME OF THE GENERAL MOTORS BUILDING is "Highways and Horizons," a conception of future motor traffic regulation and superhighways.

Covering an area of 35,738 square feet, the "futurama" is the largest and most realistic scale-model ever constructed. As visitors in the moving chairs tour this "futurama" they experience the sensation of traveling hundreds of miles and viewing the scenes from a low-flying airplane. As they travel on several levels of the building in their magic chairs, they view a continuous animated panorama of towns and cities, rivers and lakes, country and farm areas, industrial plants in operation, country clubs, forests, valleys and snow-capped mountains. The "futurama" contains approximately 500,000 individually designed houses; more than a million trees of eighteen species; and 50,000 scale-model automobiles, of which 10,000 are in actual operation over super-highways, speed lanes and multi-decked bridges.

Projecting a basic theme of highway progress and possible trends in motor transportation facilities of the future, the Exhibit shows how, by multiplying the usefulness of the motor car, the industry's contributions toward prosperity and a better standard of living for all are tremendously enhanced.

Perhaps no exhibit in the General Motors Building attracts more attention than the Quartz-Windowed-Engine in the Research laboratory section of the Exhibit. The display enables spectators to actually see fuel consumption in the cylinders of a motor car engine in operation.

In the stage of the General Motors theatre is featured the Frig-O-Therm, an amazing

device on which one can cook, and at the same time, freeze ice cream.

The Frigidaire section of the Exhibit includes a laboratory dramatization of the causes and prevention of food spoilage.

Fisher Body features a full-size "X-ray car," constructed of "plexiglas," a transparent plastic.

The "World Horizons" exhibit of the General Motors Overseas Operations dramatizes, in a series of animated displays, the importance of the interchange of products and culture among the nations. In a majestic spiral-ramped room of copper, glass, and rosewood are shown the latest models of Chevrolet, Pontiac, Oldsmobile, Buick, LaSalle and Cadillac.

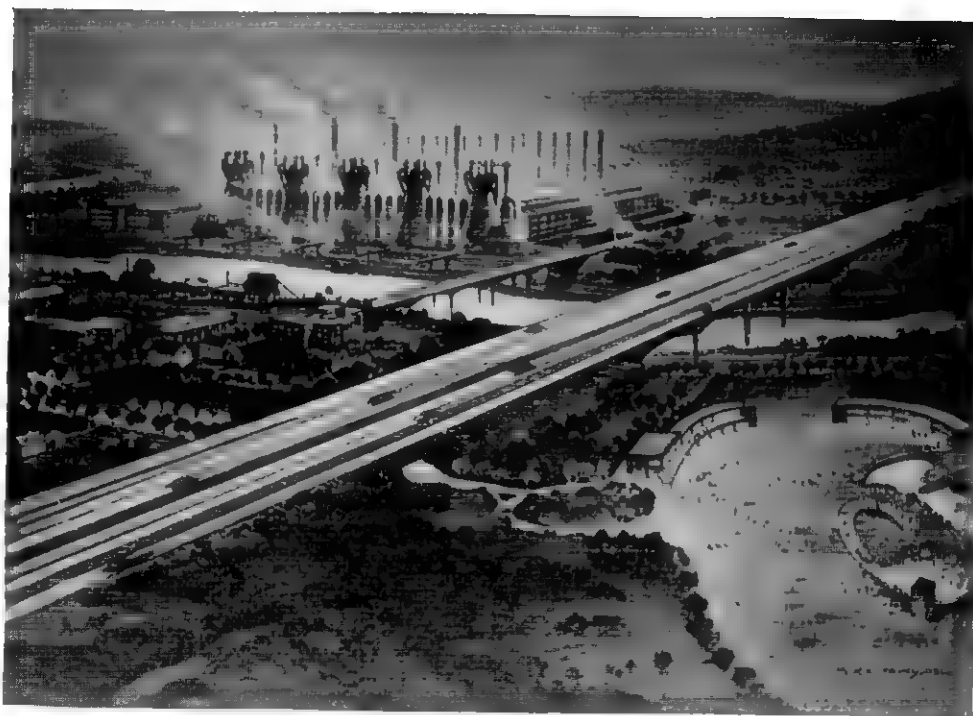
B. F. GOODRICH COMPANY

FACING THE AVENUE OF TRANSPORTATION, the low streamlined Building (William Berle Thompson with Wilbur Watson & Associates, architects and designers) comprises two wings that curve away from its main entrance, embracing an egg-shaped paved field where thrill driving performances by the famous Jimmie Lynch and his daredevil troupe of auto stunters are given six times daily. Here the non-skid qualities of Goodrich Silvertown tires are demonstrated as spectators are driven over a portion of the track sprinkled with water to simulate wet weather conditions.

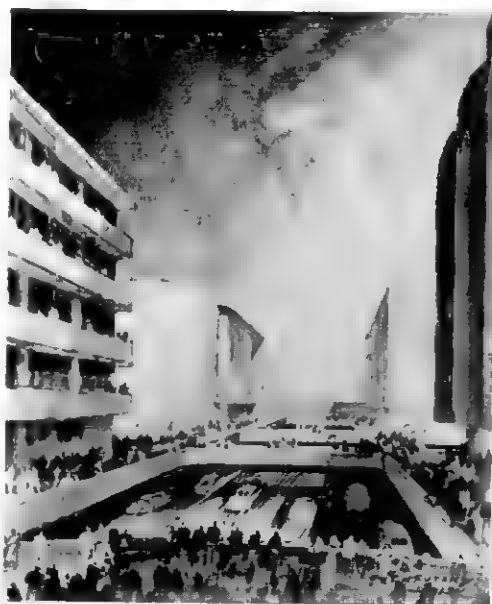
A 90-foot tower of classical design sur-



THE B. F. GOODRICH COMPANY'S Building and the paved field, on which Jimmie Lynch, famous auto stunter, performs six times daily.



"HIGHWAYS AND HORIZONS"
a section of the "futurama" showing a
super-highway of tomorrow



ABOVE, a closeup detail of a mountain section in the 35,738 square foot animated "futurama" which spectators tour at the "Highways and Horizons" exhibit.

LEFT, an open-air street intersection in the City of the Future as seen in the "Highways and Horizons" exhibit.

mounting the entrance houses the giant "tire guillotine." Crashing down, the huge blade strikes a tire set between uprights and rebounds far up into the shaft. In the Goodrich laboratories at Akron, this device is used to develop and test new methods of tire construction.

Displays include a modernistic rubber automobile; marine bearings lubricated only with water; aircraft De-Icers in action; a section of America's "ghost highway," which stretches 60 miles in summer and virtually disappears in winter; and an automobile actually suspended in mid-air by a strip of rubber.

Many of the exhibits are either animated or operated by push buttons and levers. Mirrors and magic eyes control a stream of water which appears to be aimed directly at you and provides an amusing feature of a pipe-joint display. One manufacturing exhibit makes miniature tires for ashtrays and another produces Koroseal, a synthetic elastic discovered by Goodrich, made of limestone, salt and coke. Also displayed is Goodrich's newly developed rubber automobile spring which combines the resilience of rubber with the strength of steel.

MARINE TRANSPORTATION BUILDING

HEADING DIRECTLY into the far end of the Court of Ships, two huge shapes resembling the bows of modern super-liners flank the entrance to the Marine Transportation Building (Ely Jacques Kahn and Muschenheim & Brounn, architects). So realistic is the scene that you can almost imagine these sharp prows slicing through angry seas, whipping up sheets of drenching spray. The gangway, which spans real water and leads you to the interior, is reminiscent of the North River waterfront.

In the curved end of the hall, the central exhibit consists of a depressed, illuminated map of the world, upon which the trade routes of American steamship lines are shown. By means of a magnet controlled by wireless signals, the position of miniature vessels on these routes is changed daily to correspond to the ship's position at sea. This presentation stresses the vital rôle of the merchant marine in modern civilization.

Safety and comfort exhibits show gyro

compasses, radio direction finders, fire detection and control systems, electrically controlled water-tight bulkhead doors, wireless and radio telephone. A historical display includes the most comprehensive collection of ship models ever assembled. Here are exhibits of the modern equipment used in construction, operation, maintenance and servicing of vessels. Another section is devoted to Great Lakes and Inland-Waterways displays, another to travel bureaus and tourist agencies handling world-wide transportation. Educational lectures and graphic motion pictures afford additional interest.

AMERICAN EXPRESS COMPANY maintains a service office here for the convenience of Fair visitors. At the Railroad and Steamship terminals American Express uniformed representatives meet and welcome visitors to the Fair. The Company, in cooperation with the Railroads and Steamship Lines, has developed a form of Package Tour which includes hotel reservations.

THOS. COOK & SON-WAGON-LITS, INC., by means of photomurals, present a survey of the world's principal fields for pleasure travel, emphasizing the scenic wonders and architectural masterpieces of each country. Descriptive travel literature is available. Travel counselors are in constant attendance to serve passengers whom this agency has brought to the Fair from all parts of the world.

THE SOUTHERN RAILWAY OF ENGLAND shows an electrically operated miniature of Southampton Docks, with model quays and other premises, and replicas of the *Queen Mary*, the *Aquitania* and the *Empress of Britain*. By pressing a button, thus illuminating information panels, you can obtain many interesting particulars about Southampton. The exhibit includes an information booth where your inquiries will receive courteous attention. Draped from the ceiling above the exhibits are the national flags of the major countries whose shipping uses Southampton Docks.

NEW YORK CITY BUILDING

This imposing building, located at City Hall Square directly southwest of the Theme Center, is the official exhibit of the City of New York; it is described in the general section on Government (see page 131).

CONCESSIONS

HERE WE BRIEFLY PRESENT various concessions which have not been treated in other sections of the GUIDE BOOK. Many restaurants, both foreign and domestic, have already been described or mentioned; and there is a special publication, *Food at the Fair* (price 25 cents), which describes and gives a special recipe for each of them. In this present discussion you have more restaurants, the many food stands and other concessions. No attempt has been made to give locations for the stands, for they are easy for the Fair visitor to find.

RESTAURANTS

Brass Rail, Inc.

These restaurants are located in the Communications Building, the Food Building and the Metals Building, as well as in the Amusement area. Both table and counter service are provided.

Casino of Nations

ON PARK ROW, the Restaurant is housed in an oval-shaped building (Badgley & Wood, architects) whose domed roof of translucent canvas may be folded back in fine weather, enabling dancers on "Sunshine Roof" to glimpse the sky. A major architectural feature of the structure is a raised parapet with thirty-two flagpoles, from which fly the flags of the nations participating in the Fair. The exterior walls are entirely of glass which can be raised completely out of sight. Inside, many tables are placed around three sides of the dance floor, while the orchestra occupies an unusual position above a 110-foot curving bar. Here 1,500 persons can be comfortably accommodated, with tables for an additional 350 on the shaded grounds. American cuisine prevails, although waiters of twelve nationalities are here to serve you.

Childs Company

In the Building on the Court of Railways, a typical Childs restaurant offers the variety of wholesome dishes which are daily served and appreciated by millions in the twenty-three cities in the United States and Canada where these restaurants are operated.

Mayflower Doughnut Corporation

The company operates two restaurants, each of which combines restaurant and lunch-counter service for from 500 to 800

persons—one in the Science and Education Building, the other in the Amusement area. Food served consists of light sandwiches, waffles, griddle cakes, frosted doughnuts, coffee, and milk.

Toffenetti Restaurant

Designed in the modern manner, the Restaurant (Skidmore and Owings; John Moss, associate; architects and designers of interior), on the Avenue of Pioneers, is in the midst of a shady, flowering landscape. Within, a variety of tempting foods are served at popular prices; baked ham and baked potatoes feature an enticing menu.

Turf-Trylon

In the Business Systems and Insurance Building, on the Court of Communications, a beautiful restaurant decorated and furnished in the modern manner provides dining facilities for 650 patrons. Here an attractive outdoor terrace and an outdoor mezzanine with a large circular bar add allure to this "oasis" of gastronomic delight where a variety of appetizing dishes are served at reasonable prices.

SNACKS AND SOFT DRINKS

Borden Company

At two stands, the Borden Company sells Grade "B" milk and chocolate milk.

Childs Company

The concession consists of eighty stands throughout the Fair grounds, where Childs sell coffee, tea, frankfurters, and hamburgers.

Ray E. Dunlap Frozen Custard Co., Inc.

Frozen custard and frozen malted milk are served at the twenty scattered stands of this concessionaire.

Refreshment at the Fair, Inc.

In addition to their large display in the Food Focal Building, Refreshment at the Fair, Inc., have fifty-nine stands throughout the grounds for the sale of Coca-Cola and four other carbonated beverages.

Richardson Corporation

Root beer, a refreshing and delicious carbonated drink, may be enjoyed at any one of the thirty-nine stands located throughout the Fair grounds and in the Children's World.

Mail Home to Your Friends

OFFICIAL GUIDE BOOK

The only publication containing complete information and an accurate description of the New York World's Fair. The encyclopedia of the greatest exposition of all times. A convenient pocket-size edition for general use; editions of larger size and with finer bindings for those desiring ones more suitable for the library and bookshelf. Also available translated into Spanish, French, Italian, German, Yiddish and Polish.

ENGLISH EDITIONS

Pocket size, 5 x 8 inches, paper cover, \$.25 (Add 10¢ for mailing)
Regular Edition, 7 x 10 inches, paper cover, \$.50 (Add 15¢ for mailing)
Regular Edition, 7 x 10 inches, board cover, \$1.00 (Add 15¢ for mailing)
Library Edition, 7 x 10 inches, cloth binding, \$2.00 (Add 15¢ for mailing)
Library Edition, Imitation Leather binding, \$3.50 (Add 15¢ for mailing)
De Luxe Edition, Genuine Leather binding, \$5.00 (Add 15¢ for mailing)

TRANSLATED EDITIONS

Regular Edition, 7 x 10 inches, paper cover, \$.50 (Add 15¢ for mailing)
Library Edition, 7 x 10 inches, Hard cover, \$1.00 (Add 15¢ for mailing)

OFFICIAL SOUVENIR BOOK

A modern stream-lined book of "tomorrow." A pictorial tour of the Fair with nearly 150 pages—11 x 14 inches in size—many in full color. You will consider this unusual book a prized and permanent keepsake. Designed by America's leading designer, Donald Deskey. Edited by Dr. Frank Monaghan. In addition to the regular one dollar edition choices of finer bindings are also available.

Regular Edition, paper cover, \$1.00 (Add 10¢ for mailing)
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Library Edition, Cloth binding, \$3.50 (Add 15¢ for mailing)
Library Edition, Imitation Leather binding, \$5.00 (Add 15¢ for mailing)
De Luxe Edition, Genuine Leather binding, \$10.00 (Add 15¢ for mailing)

FOOD AT THE FAIR

A gastronomic tour of the world. Edited by Crosby Gaige, a connoisseur of foods and beverages—cover and illustrations by the inimitable Peter Arno—foreword by the world famous "Oscar of the Waldorf." A description of each of the eating places at the Fair with the character, design and type of food served, recipes of a featured dish from each—for the kitchen at home—and many other notes on the art of good living. Pocket size (5 x 8 inches), paper binding, price 25 cents. (Add 10¢ for mailing).

Edwin Mott's SUPERSPECTIVE OF THE FAIR

An accurate and complete detailed picture, five feet long and two feet high, printed in full color. Shows every building as well as transit lines, motor routes, parking lots, entrances, etc. The only large picture available for framing, display, information and educational purposes. Price \$2.50 (Add 15¢ for mailing).

• • •

Leave names and addresses of friends, to whom you wish to mail copies of the above publications, or any other publications listed in the "Book Program of the Fair," at any of the "Guide Book" booths at fair grounds—they will be mailed direct from World's Fair postoffice—or you may send your order to

EXPOSITION PUBLICATIONS, INC.
33 West 42nd Street New York, N. Y.

Sanitary Berlo Concessions, Incorporated

At forty-four stands throughout the grounds Orange Crush, lemon, lime, pineapple, and grape drinks are for sale.

Star Popcorn Products, Incorporated

Lovers of popcorn and popcorn confections will have ample opportunity to satisfy their desires at any one of the twenty-five scattered stands operated by this concessionaire.

Sutter Candy Company

Salt Water Taffy in four assorted flavors is for sale in half-pound and pound packages at five different stands.

Union News Company

Dairy products, including all kinds of cheese sandwiches, ice cream, Grade "A" and "B" milk, buttermilk, and chocolate drinks are obtainable at the thirty stands.

MISCELLANEOUS

Stuart Brooks

The concession consists of a retail shop where Red Cross Brand shoes are displayed and sold, together with slippers, hosiery, and accessories such as shoe ornaments, matching handbags, and gloves. Shoes are retailed at \$6.50 a pair, slippers at \$1.95 a pair and up. Shoe trees, shoe ornaments, and hosiery sell for 69 cents and more; while handbags and gloves are priced at a minimum of \$2.95.

Ray E. Dunlap

In various locations throughout the Fair, fifteen "Guess Your Weight" scales enable patrons to guess their own weight. The charge is 15 cents, each patron receiving a suitable prize if the operator fails to guess the weight within three pounds.

Exposition Publications, Incorporated

This concessionaire is the publisher of four of the most important items on the Fair: the *OFFICIAL GUIDE BOOK*, which you are now reading; the *Souvenir Book*; the *Daily Program*, *Today at the Fair*; and *Food at the Fair*. The *OFFICIAL GUIDE BOOK* is distributed throughout the United States and abroad by Macfadden Publications, Inc.; both the *GUIDE BOOK* and the *Souvenir Book* are generally available at bookstores. Exposition Publications maintains twenty conveniently located stands on the Fair grounds for the sale of these publications as well as for the other items on the Book Program of the Fair (see page 14).

Exposition Souvenir Corporation

At fifty conveniently located stands, a complete line of souvenirs and novelties, including postcards, view books, and view folders of the Fair, are available.

Faber, Coe & Gregg, Inc.

Cigars, cigarettes, and smokers' articles, 5 and 10 cent packages of nuts, candies, and chewing gum are sold at thirty scattered stands. This concessionaire has also placed cigarette vending machines in convenient locations.

Frank Galland

There are fifteen "Penny Crusher" units in various sections of the grounds. Here visitors may have their pennies embossed with Fair-approved designs at a charge of five cents. Watch fobs, wrist chains, and similar accessories are retailed.

Theodore Goldstein

Known as "Hum-a-Tune," the concession consists of three separate locations for the display and sale of a metal whistling device. Employing an accompanying musician, an entertaining demonstration is given.

Kaplan & Bloom

Canes and umbrellas are sold from twenty semi-portable units.

Penny Fortune Scales

"How much do I weigh?" is a question that finds a ready answer through the media of more than 200 Penny Weighing Scales operated by the International Mutoscope Reel Company. These scales are scattered throughout the Fair grounds and are seen in many Fair-constructed buildings, near telephone booths, bus terminals, subway stations and other convenient locations.

Photomatic Studios

In addition to two large studio buildings in the Amusement area, the 20th Century Photomatic Corporation operates studios in each of the following Fair-constructed buildings: Communications and Business Systems, Consumers, The Food Building and Food Building No. 3. Here also are automatic cameras for taking quick, finished photographs.

SCULPTURES AND MURALS AT THE FAIR

A Convenient Reference Table

SCULPTURES

<i>Location</i>	<i>Theme</i>	<i>Artist</i>
1. Academy of Sport, Court of (Map IV)	"Golden Sprays"	Leo Lentelli
2. Administration Building, Façade of	"Mithrana"	Albert Stewart
3. Bowling Green (Map III)	"Fountain of the Atom"	Waylande Gregory
4. Business Systems and Ins. Bldg. (Map II)	"Time"—Giant Sundial	Joseph Kiselewski
5. Communications Bldg., Garden in rear (Map II)	"Dolphin"	Walker Hancock
6. Consumers Building at Theme Center (Map VI)	"Labors of Man"	George H. Snowden
7. Consumers Building, Court of (Map VI)	"The Crest"	Brenda Putnam
8. Constitution Mall, Opp. Theme Center	"Time and the Fates of Man"	Paul Manship
9. Constitution Mall, First Water Panel	"The Moods of Time"	Paul Manship
10. Constitution Mall, Rainbow Avenue	"Four Freedoms"	Leo Friedlander
11. Contemporary Art Building (Map III) In triangular garden	"The Harp"	Augusta Savage
12. Corona Gate, North (Map VII)	"Spirit of the Wheel"	René P. Chambellan
13. Corona Gate, South (Map VII)	"Samson and the Lion"	Benjamin Hawkins
14. Court of Communications (Map II)	"Speed"	Joseph E. Renier
15. Court of Power (Map VI)	"Four Victories of Peace"	John Gregory
16. Court of Power	"The Four Elements"	C. P. Jennewein
17. Court of Railroads (Map VII)	"Europa"	Gleb W. Derujinsky
18. Court of Roses (Map II)	"Builders of the Future"	William Zorach
19. Court of Ships (Map VII)	"Riders of the Elements"	Chester Beach
20. Court of States	"Don Quixote de la Mancha"	Olympio Brindesi
21. Court of States	"St. George Slaying the Dragon"	Anthony de Francisci
22. Court of States	"Celestial Sphere"	Paul Manship
23. Empire State Bridge Commercial Circle	"Stone Cutter" and "Runner"	Joseph E. Renier
24. Heinz Dome, Court of (Map IV)	"Sea Maid"	Raymond Barger
25. Home Furnishings Building (Map III)	"American Manhood" and "American Womanhood"	Gaetano Cecere
26. Lincoln Square (Map IV)	"The Gathering of Various Types of Food"	Dudley V. Talcott
27. Long Island Plaza (Map II)	"Industry" and "Agriculture"	Mahonri M. Young
28. Marine Building (Map VII)	"Manhattan"	Sidney Waugh
29. Medicine and Public Health Bldg. (Map III)	"Benevolence, Humility and Efficiency"	Edmond Amateis
30. Metals Building, Theme Plaza	"Prometheus and Man" and "Vulcan and Man"	Carl L. Schmitz
31. Metals Building, Rear of	"Baboon Fountain"	Marshall M. Fredericks
32. New York Plaza (Map I)	"Excelsior"	Raoul Josset
33. Perylon Circle (Map VI)	"Dances of the Races"	Malvina Hoffman
34. Special Events, Hall of (Map III)	"Textiles"	Robert Foster
35. By Spillway and The River (Map III)	"The Tree of Life"	Lawrence Tenney Stevens
36. Theme Center	"The Astronomer"	Carl Milles
37. Times Square (Map I)	"Wings"	Gertrude V. Whitney
38. Washington Square	"George Washington"	James Earle Fraser
39. United States Government Bldg.	Flagpole Finial	Robert Foster

Descriptive

1. Two modern girls, personifying the American type of beauty, surrounded by sprays of goldenrod.
2. Figure symbolic of the indomitable city poised on Manhattan's skyscrapers, lifting the veil from the World of Tomorrow and welcoming the whole world to the Exposition.
3. In its general form based upon the octet theory of the atom, with the joyously dancing boys and girls symbolizing the electrons of the atom of iron.
4. The theme "Sunrise and Sunset" is represented by Man arising as dawn touches heaven, by Woman sinking into repose with the setting sun, the two connected with curving lines of Time.
5. A humorous and imaginative figure of a "merman" with two tails holds aloft a vessel from which water pours into the pool below.
6. The mental, physical and spiritual labors of man are symbolized by three groups: Man employing Mind, controlling Nature, and conquering Evil.
7. Set above a tear-drop pool on the crest of a stylized wave, this nude male swimmer expresses the beauty and rhythm of a body in vigorous motion.
8. The symbolization of "Time" by means of a sundial, the eighty-foot gnomon, or pointer, of which rests upon a bending "Tree of Life," with the "Three Fates"—the Past, Present and Future—working out Man's destiny in the shadows of the tree.
9. Four water panels representing the moods of Man in relation to "Time," each figure a symbol, respectively, of Morning, Day, Evening and Night.
10. The figures symbolize the four basic rights of man as guaranteed by the American Constitution: Freedom of Speech, of Religion, of Press and Assembly, the lone male figure representing the first of the series.
11. Figures of Negroes of every type and age compose the strings of the gigantic harp, a theme taken from the so-called national Negro anthem, a poem written by the late James Weldon Johnson.
12. Center piece of small, formal garden island symbolizes rotary motion—large spinning wheel propelled by human spokes.
13. Contrasting with the geometric pattern of flowers surrounding it, this group represents power, yet fit: into the delicate frame created by the landscape gardener.
14. A nude female figure astride an heroically proportioned winged horse expresses the breath-taking speed of modern means of communication. The horizontal planes increase the sense of motion.
15. Four female figures represent some of Man's conquests over matter and mind: Wheels, Wings, Wheat and Wisdom.
16. Twenty-four groups of motif figures equally spaced one above the other on two faces of four 65-foot pylons, representing Earth, Water, Air, and Fire.
17. A modern treatment of one of the most celebrated allegoric symbols of power, surrounded by a mirror pool.
18. A sculptural group dedicated to labor, and expressing the worker-pioneers of the future rather than present-day Man.
19. These represent the elements: Air, Earth, and Water. The planes, cars and other decorative features add to the sensation of speed inherent in the composition.
20. Cervantes' fictional hero well-nigh comes to life in this colossal statue treated in planes to harmonize with the surrounding architectural technic.
21. This is a companion piece to the former—also on a 60-foot Venetian red pedestal—a symbol of the triumph of virtue over evil.
22. A white rotating sphere with patterns of celestial bodies and signs of the Zodiac. It is a replica of the Woodrow Wilson Memorial at Geneva.
23. Two figures illustrating primitive means of communication: carving message on stone tablet and the runner carrying it; one on each side of Bridge.
24. Decorative fountain intending to be amusing as well as to harmonize with the landscape.
25. Young worker carries the fruits of his labor; the dog symbolizes companionship and protection. The young mother guides her child on path of life.
26. Six bas-reliefs, purely decorative plaques show the gathering and procuring of certain foods: sea food, dairy products, vegetables, fruit, grain.
27. Two figures of modern workers dedicated to the Fair's theme, in essence: a happier way of American living through a recognition of the interdependence of man.
28. The base of this 38-foot symbol of a skyscraper is composed of fourteen bas-relief figures which represent the activities of New York City.
29. Three free-standing reliefs, American legendary heroes: "Benevolence"—Johnny Appleseed; "Humility"—Strap Buckner; "Efficiency"—Paul Bunyan.

30. Represents fundamental idea of mankind's physical development through spiritual inspiration: Prometheus brings fire from Olympus; Vulcan transforming Man from hunting rover to settler by giving him a plowshare.
31. In contrast to many of the sculptured groups of a more serious character, here is a deliberate attempt and intent to create a humorous effect.
32. An athletic representation of New York's motto: "Always higher," and is also meant to convey its dynamic energy, its flashing speed and its might.
33. A relief in the shape of a drum around which a series of detailed figures constitute the dances of the races.
34. Fashioned out of sheets of steel, electrically welded and bent to shape, this heroic-sized, surrealist figure symbolizes "Textiles."
35. An elm tree forty-five feet in height depicts a majestic, ethereal spirit, its graceful lines sweeping upwards in rhythm of peace, equanimity and faith.
36. A muscular figure of a man—rising to an over-all height of thirty feet—holding in his great hand a tiny compass, his eyes questioningly fastened on the Perisphere which houses the Fair's most serious message for the World of Tomorrow. He is a symbol of Man's feeling when confronted with Time and Infinite Space.
37. Impressionistic symbol of Man's future in the Sky, the form being composed of three enormous wings flowing from the backs of the figures of a man and a woman.
38. As he appeared on his arrival in New York for the ceremony of his inauguration as the first president of the United States. The statue, on a 12-foot pedestal, rises to a height of more than sixty feet from the ground.
39. An heraldic rather than a realistic eagle surmounts a sphere representing the world—the whole of welded steel—at the tip of the flagpole of the Federal Building.

MURALS

<i>Building</i>	<i>Theme</i>	<i>Artist</i>
1. Academy of Sport (Map IV) . . .	Sports	David Fredenthal
2. Business Systems and Ins. (Map II)	"Day" and "Night"	Dunbar Beck
3. Business Systems and Ins. (Map II)	Business Administration	Dunbar Beck
4. Business Systems and Ins. (Map II)	Business Methods	John M. Sitton
5. Business Systems and Ins. (Map II)	"The Great Discoveries of Man"	John M. Sitton
6. Chrysler Motors	Automotive Transportation	Henry Billings
7-8. Communications (Map)	Means of Communications	Eugene Savage
9-11. Communications (Map)	Means of Communications	James Owen Mahoney
12-18. Consumers (Map VI)	Electrical	Francis Scott Bradford
19. Contemporary Art	Arts of the Western Continent	Arthur Covey
20. Court of States Entrance	Major Industries	Ezra Winter
21. Court of States, Rainbow Avenue	Spanish Baroque Decorations	A. Champanier
22-23. Electrical Products	"Distribution"	Martha Axley
24-25. The Food	Food	Carlo Ciampaglia
26-29. The Food	Food	Pierre Bourdelle
30. Food Focal, No. 3 (Map IV)	Food	Witold Gordon
31. Heinz Dome (Map IV)	Food	Domenico Mortellito
32-33. Home Building Center (Map III)	History of Architecture (Interior Murals)	Louis Bouche, Allen Saalburg and Everett Henry
34-37. Home Furnishings (Map III)	Community Interests	J. Scott Williams
38. Independent Subway Station—Amusement area	Here You Are—The Greatest Show on Earth	Louis Frestadt
39. Hall of Industrial Science (Map VI)	Chemicals and Plastics	Eric Mose, in coll. with Jose Ruiz
40. Marine (Map VII)	Marine	Lyonel Feininger
41. Medicine and Public Health (Map III)	"Modern Medicine"	Hildreth Meiere

42. Medicine and Public Health (Map III)	"The School and Family"	Hildreth Meiere
43. Medicine and Public Health (Map III)	"The Picnic"	Hildreth Meiere
44-47. Metals	Strength and Power	André Durenceau
48. Metals	Spectra	André Durenceau
49. Hall of Pharmacy (Map VI)	"Production"	Michael Loew
50. Hall of Pharmacy (Map VI)	Pharmacy from the Beginning	Stuyvesant Van Veen
51-53. Production and Distribution (Map VI)	Distribution	Herman Van Cott
54-55. Special Events, Hall of (Map III)	Textile Manufacture	Stuart Eldredge
56. Special Events, Hall of (Map III)	Textile Manufacture	L. Helmholtz Junker
57. United States Post Office, Main Street (Map II)	United States Mail	Paul C. Robertson
58. World's Fair Hall of Music (Map I)	Music and Drama	Winold Reiss

Descriptive

1. Decorative and symbolic treatment of Hunting, Sports, Deep Sea and Sports Fishing.
2. "Day and Night" are part of the theme "Sunrise and Sunset," the giant sundial trellis stretching across the arcade separating the two wings of the building.
3. "Genius of Business Administration" is represented by a portrayal of modern mechanical short cuts developed to aid business.
4. Modern and primitive business methods symbolized by a Yankee Clipper ship and a China Clipper plane.
5. Three murals depicting: cultivation of food plants, the written word, fire, domestication of the horse; a symbolic figure, "The Genius of Progress"; traction, the incandescent lamp, telephone, the discovery of electricity.
6. This is a polaroid mural. The large window above the main entrance is illuminated from within. A streamlined automobile and stella figures represent transportation. Two other murals show modern highways; one a city approach, the other a country overpass.
7. Modern air communications spread about the earth supported by Atlas, who looks into a mirror held up by "Truth." Primitive means of communication surround the group: Indians throwing up smoke signals; Pegasus; Terpsichore.
8. Daubs of paint across the earth enter an ear at the opposite extremity, the whole symbolizing the comedy and tragedy of life as conveyed by the spoken word; wireless is suggested by two muses diving into radio tubes; and television by the image of a figure carried around the earth and seen by a human eye.
9. A printing press, a printer and a stack of papers represent the art and business of printing.
10. A mermaid seated in a shell on the bottom of the ocean and clasping a length of cable obviously represents communication on land.
11. And similarly, a lineman climbing about in a maze of wires and telephone poles conveys the idea of wire communication on land.
12. Epitomizes the arts and the machine.
13. Epitomizes Man and the machine.
14. A large green figure, an electrician, gazing defiantly at bolts of lightning depicts Man's desire to control and direct nature.
15. A large head talking animatedly into various instruments represents the spirit of radio, telephone and telegraphic communication.
16. Against a background shaped like Manhattan Island, a surrealist female form, with the antique figure, "Plenty," and an apartment house honeycombed with windows, represent "Production over Manhattan."
17. An heroic portrait of Lafayette.
18. A portrait of Von Steuben.
19. These are, respectively: The Mayan in Western Art; Creative Painting; North American Indian Arts of Weaving, Basketry and Pottery; Graphic Arts; Architecture; Radio, Cinema and Television; and Negro Spirituals.
20. Marching figures, each carrying a symbol on a staff, depict our most important industries: grain, cotton, mining, cattle, lumber, transport, shipping, power, manufacturing and building.
21. Ornament and heraldry of such navigators as Columbus, Balboa, De Soto and Ponce de Leon are here welded into a decorative tribute to these stalwart men.
22. A port scene typifying distribution: ships, factories, railroad yards, high tension conveyors, radio tower.
23. Industrial distribution: railroads, trucks, freighters, aeroplanes and dirigibles, telephone and telegraph wires, radio tower.

24. Central figure personifying nature; production, harvesting and consumption of food.
25. Distribution of food: a kneeling figure distributing the fruits of the harvest.
26. Festivities celebrating the end of the harvest season.
27. Symbolizes the earth providing food to still Man's hunger, drink to quench his thirst.
28. A cowhand against a background of herding; a sower in front of a ploughhand; a reaper with stackers at his back—three representative panels.
29. Rain and sunshine, dual and sometimes deified necessities of agricultural and all living matter. An additional, final panel suggests the fecundity of nature.
30. Essential foods are represented by: cattle, poultry, fish, vegetables and fruit, each accompanied by a decorative implication of their chemical contents, vitamins, proteins, carbohydrates and fats.
31. Painted as well as deeply carved cement murals depict the foods made and distributed by the exhibitor occupying the major part of this building.
32. Illustrates the history and treatment of American home building and man's relation to his community in terms of social and economic freedom.
33. The history of architecture, from the Stone Age to the present day, is portrayed on seventeen panels.
34. Dramatizes elemental forces which Man must combat in his quest for better living.
35. As a symbol of physical well-being, shelter, sports and recreation are depicted against an appropriate background. (Left of entrance)
36. Mental welfare as represented by Education, Religion and Art. (Right of entrance)
37. Two panels designed to be frankly symbolic as well as to be illuminating fixtures at night. (These last four murals are the first outdoor mural work in ferro enamel or porcelain enamel on steel.)
38. Left side of ramp: Man leaving work, going home, eating, dressing; and the various ways of travel to the Fair. Right side of ramp: Man at the Fair; the vibrant inspirational effect of the "World of Tomorrow," represented by an assembly of the many wonders created by hand and machine.
39. Depicted are the atom, symbolic of the chemist's unit, and the solar spectrum, which suggests the elements whereof plastic materials are compounded.
40. Shipping, old and new, is represented by simplified patterns of vessels taken from five distinct periods of the History of Navigation. On the south wall of the building is a large panel of flying flags.
41. A doctor holding up a test tube points out to ailing humanity the resources of modern medicine symbolized by a sterilizer, retorts, beakers, test tubes.
42. The subjects here treated speak for themselves.
43. The four remaining panels portray, respectively: Rochambeau; Kosciusko; Hippocrates banishing superstition; and primitive Man contrasted with modern Man.
44. Hercules slaying the centaur represents strength and power.
45. Here Vulcan, god of fire, symbolizes the iron-forger and the evolution of mechanical power.
46. Man's increasing mastery of the ocean is depicted symbolically by Neptune, god of the sea; a siren; and the north star, the mariner's beacon of safety.
47. Aeolus, god of air; Icarus; "Day" and "Night"; the four Winds, airships, birds and rockets are combined to suggest Man's conquest of the air.
48. Showing the colors of seven different metals under varying degrees of heat.
49. With its large red sun dominating the design, this symbolic mural suggests the source and power of life and the basic forces involved in the production of all the needs of Man.
50. Sharp contrast of primitive superstition of ancient alchemist with scientific accuracy and impersonal attitude of modern research pharmacy.
51. A female figure set against a background of rural and metropolitan housing conveys the idea of retail distribution.
52. A male figure standing before a symbolic representation of manufacturing and transportation portrays wholesale distribution.
53. Here are shown the highlights of the modern, complicated distributive system—from waterfront to advertising. A nude female figure represents the greatest single influence in the consumers' field—woman.
54. Depicting in modern style the spinning of fiber into thread and yarn.
55. A modernly executed mural showing thread and yarn woven into cloth.
56. Symbolic representation of the sources from which textiles are drawn; as rayon from wood—a tree trunk with the textile flowing away from it.
57. Over a background of conventionalized stars and stripes and a swirl of postage stamps, an eagle carries mail from a city mail box to a country mail box.
58. A huge mask of hammered brass symbolizes Drama, while a figure representing the Spirit of Music pours notes from a cornucopia down toward earth.

RESTAURANTS AND SNACK-BARS AT THE FAIR

AMUSEMENT AREA		Capacity	Location
Archery Range		125	A4
Ballentine's Three Ring Inn		2,000	A10
Brass Rail		400	A13
Caruso		285	A14
Children's World		600	A17
Cuban Village		900	A21
Fountain Lake Amphitheatre			A12
Heineken's on the Zuider Zee		760	A31
Jungleland		50	A25
Knickerbocker Inn		800	A47
Mayflower Doughnut Corporation		450	A22
Merrie England		1,250	A39
Morris Gest's Miracle Town		100	A42
Sun Valley		1,000	A63
COMMUNITY INTERESTS ZONE			
Mayflower Doughnut Corporation	620	Science & Education Building	
Mayflower Doughnut Corporation	215	Science & Education Building	
Young Men's Christian Association	600	Hamilton Place	
COMMUNICATIONS AND BUSINESS SYSTEMS ZONE			
Brass Rail	490	Communications Building	
Casino of Nations	1,500	Park Row	
Turf Trylon	550	Business Systems & Insurance Bldg.	
FOOD ZONE			
The Borden Company	250	Washington Square	
Brass Rail	1,030	Food Focal Building	
Continental Baking Company	70	Avenue of Pioneers and Market Street	
Cube Steak Machine Company	12	Food Building	
National Dairy Products Corp.	64	Rainbow Avenue and Agricultural Row	
S. A. Schonbrunn & Co.		Food Building	
Standard Brands, Incorporated	375	Rainbow Avenue and Market Street	
Government of Sweden	372	Market Street	
Toffenetti	700	Avenue of Pioneers and Market Street	
Republic of Turkey	100	Market Street	
Wagner Baking Company		Food Building	
GOVERNMENT ZONE			
Government of Brazil	300	G. 3	
Government of Cuba	116	Hall of Nations—4	
Czecho-Slovakia	455	G. 6	
Danish Committee	125	Hall of Nations—6	
Government of Finland	60	Hall of Nations—9	
Great Britain	428	G. 8	
Government of Hungary	70	Hall of Nations—13	
Italian Government	400	G. 10	
Government of Japan	100	G. 11	
Republic of Poland	520	G. 15	
Government of Switzerland	618	G. 18	
PRODUCTION AND DISTRIBUTION ZONE			
Brass Rail	505	Metals Building	
Schaefer Center	1,600	Lincoln Square	
TRANSPORTATION ZONE			
Childs Company		Railroad Building	
Gallo, Pontremoli and Avigdor	500	Court of Ships	

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Carlton Proctor, George W. Glick, George H. Freeman and William H. Mueser of Moran, Proctor & Freeman

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*Robert Ridgway, John C. Evans, Daniel E. Ryan, H. M. Brinckerhoff, Parsons, Klapp, Brinckerhoff and Douglas

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Advisory Committee on Peace and Good Will of the New York World's Fair

International Chamber of Commerce

Bureau of Foreign & Domestic Commerce of the U. S. Department of Commerce

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 Egyptian Tie & Timber Co. St. Louis, Mo.
 Ehret Magnesia Mfg. Co. Valley Forge, Pa.
 Electric Storage Battery Co., The Philadelphia, Pa.
 Elliott Co., B. K. Pittsburgh, Pa.
 Emmons Coal Mining Co. Philadelphia, Pa.
 Endor Coal & Coke Co. Chicago, Ill.
 Enterprise Railway Equipment Co. Chicago, Ill.
 Eppinger & Russell Co. New York City
 Erie Forge Co. Erie, Pa.
 Eiman-Howell & Co., Inc., Chicago, Ill.
 Erman-Howell Car Wrecking Co. Chicago, Ill.
 Etna Forge & Rivet Co. Pittsburgh, Pa.
 Evans Products Co. Detroit, Mich.
 Ewald Iron Co., Inc. Louisville, Ky.
 Falls Hollow Staybolt Co. Cuyahoga Falls, Ohio
 Farrell-Check Steel Co., Sandusky, Ohio
 Fisher & Young Titusville, Pa.
 Flagg & Co., Inc., Stanley G. Philadelphia, Pa.
 Flannery Bolt Co. Bridgeville, Pa.
 Fleishel Lumber Co. St. Louis, Mo.
 Fleming Bros. Lumber & Mfg. Co., Inc. Scranton, Pa.
 Fletcher Lumber Co., E. P., Cairo, Ill.
 Flood & Conklin Mfg. Co., Newark, N. J.
 Foedusch Coal Co. Philadelphia, Pa.
 Ford Collieries Co. Detroit, Mich.
 Fort Pitt Bridge Works, Pittsburgh, Pa.
 Fort Pitt Steel Casting Co. McKeesport, Pa.
 Frampton & Co., D. B., Pittsburgh, Pa.
 France Stone Co. Toledo, Ohio
 Franklin Railway Supply Co., Inc. New York City
 Frieder Co., The Philip W. Cleveland, Ohio
 Friedman Co., The M. D., Ashland, Ky.
 Frost Lumber Industries, Inc. Shreveport, La.
 Gair Co., Inc., Robert New York City
 Garlock Packing Co., The, Palmyra, N. Y.
 General American Transportation Corp. Chicago, Ill.
 General Coal Co. Philadelphia, Pa.
 General Crushed Stone Co., The Easton, Pa.
 General Electric Co., Schenectady, N. Y.
 General Railway Signal Co. Rochester, N. Y.
 General Refractories Co., Philadelphia, Pa.
 General Scrap Iron, Inc. Fall River, Mass.
 General Steel Castings Corp. Eddystone, Pa.
 Getty & Co., Inc., H. S. Philadelphia, Pa.
 Goodall Rubber Co., Inc. Philadelphia, Pa.
 Gould Storage Battery Corp. Depew, N. Y.
 Granite City Steel Co., Granite City, Ill.
 Graybar Electric Co., Inc. New York City
 Green Bag Cement Co. of Pennsylvania Pittsburgh, Pa.
 Greene Co., Stephen Philadelphia, Pa.
 Greenheart Lumber Co., The New York City
 Greenville Steel Car Co., Greenville, Pa.
 Gustin-Bacon Mfg. Co., Kansas City, Mo.
 Hackmeister, Inc. Pittsburgh, Pa.
 Handlan, Inc. St. Louis, Mo.
 Hanna Co., The M. A., Cleveland, Ohio
 Hanna Coal Co. Cleveland, Ohio
 Hanlon & Wilson Co., Wilkingson, Boston, Mass.
 Hardon Corp. Boston, Mass.
 Hardy & Sons Co., William A. Fitchburg, Mass.
 Harmon Creek Coal Corp. Pittsburgh, Pa.

Harris & Co., Harry Chicago, Ill.
 Harris Structural Steel Co. New York City
 Harrison Steel Castings Co., The Attica, Ind.
 Hatfield Campbell Creek Coal Co., The Cincinnati, Ohio
 Henderson Coal Co. Pittsburgh, Pa.
 Heppenstall Co. Pittsburgh, Pa.
 Hearman Pneumatic Machine Co. Pittsburgh, Pa.
 Haywood-Wakefield Co. Gardner, Mass.
 Hickman, Williams & Co., Inc. Pittsburgh, Pa.
 Hicks Interests (Lewis A. Hicks) Pittsburgh, Pa.
 Hilb & Bauer Cincinnati, Ohio
 Hillman Coal & Coke Co., Pittsburgh, Pa.
 Hindley Mfg. Co. Valley Falls, R. I.
 Hirschberg Co. Baltimore, Md.
 Hobbs-Western Co. St. Louis, Mo.
 Hock & Co., J. F. Baltimore, Md.
 Hodell Chain Co., The, Cleveland, Ohio
 Home Rubber Co. Trenton, N. J.
 Hoosier Waste Renovating Co. Indianapolis, Ind.
 Horgan Fuel Co. New York City
 Hubbard & Co. Pittsburgh, Pa.
 Hughes & Co., C. A. Cresson, Pa.
 Humphreys Coal & Coke Co. Greensburg, Pa.
 Hunt-Spiller Mfg. Corp. Boston, Mass.
 Hussey & Co., C. G. Pittsburgh, Pa.
 Hyman-Michaels Co. Chicago, Ill.
 Imperial Coal Corp. Johnstown, Pa.
 Indiana & Illinois Coal Corp. Chicago, Ill.
 Indiana Wood Preserving Co. Chicago, Ill.
 Industrial Brownhoist Corp. Bay City, Mich.
 Industrial Paper Co. Baltimore, Md.
 Ingersoll-Rand Co. New York City
 Inland Steel Co. Chicago, Ill.
 International Business Machines Corp. New York City
 International Chain & Mfg. Co., York, Pa.
 International Nickel Co., Inc. New York City
 Iron & Steel Products, Inc., Chicago, Ill.
 Jackson Lumber Co. Lockhart, Ala.
 Jamestown Malleable Iron Corporation Jamestown, N. Y.
 Jamison Coal & Coke Co. Greensburg, Pa.
 Jefferson Lumber Co., Birmingham, Ala.
 Jenkins Bros. New York City
 Jennison-Wright Co., The, Toledo, Ohio
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 Johnson Bronze Co. New Castle, Pa.
 Johns-Manville Sales Corp. New York City
 Johnstown Coal & Coke Co. Johnstown, Pa.
 Jones & Laughlin Steel Corp. Pittsburgh, Pa.
 Jones Co., The George M., Toledo, Ohio
 Joseph Co., The David J. Cincinnati, Ohio
 Joslyn Co., The New York City
 Joyce-Cridland Co., The Dayton, Ohio
 Kalbach & Sons, J. E., Winchester, Pa.
 Kaplan Co., M. S. Chicago, Ill.
 Karlen Davis Lumber Co., Tacoma, Wash.
 Karpen & Bros., S. Chicago, Ill.
 Kennecott Copper Corp., New York City
 Kerchner, Marshall & Co., Pittsburgh, Pa.
 Kerite Insulated Wire & Cable Co., Inc., New York City
 Keystone Coal Co. York, Pa.
 Keystone Coal & Coke Co., Greensburg, Pa.
 Keystone Grinder & Mfg. Co. Pittsburgh, Pa.
 Keystone Wood Preserving Co., Inc. Philadelphia, Pa.
 Klaff & Co., Inc., H. Baltimore, Md.
 Knox Consolidated Coal Corp. Indianapolis, Ind.
 Koppers Coal Co., The Pittsburgh, Pa.
 Koppers Company Tar & Chemical Division Pittsburgh, Pa.
 Kopp Glass, Inc. Swasvale, Pa.
 Kramer & Co., II. Chicago, Ill.
 Kress Box Co., F. J. Pittsburgh, Pa.
 K. W. Battery Co., Inc., Chicago, Ill.
 Lamson & Sessions Co., The Cleveland, Ohio
 Landis Machine Co., Inc. Waynesboro, Pa.
 Lanman Co., The E. B. East Chicago, Ind.
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 Latrobe Electric Steel Co., Latrobe, Pa.
 Lebanon Steel Foundry Lebanon, Pa.
 Lehigh Structural Steel Co. Allentown, Pa.
 Lima Locomotive Works, Inc. Lima, Ohio
 Lincoln Electric Railway Sales Co., The Cleveland, Ohio
 Lincoln Gas Coal Co. Pittsburgh, Pa.
 Lindsay Coal Mining Co. Punxsutawney, Pa.
 Lockhart Iron & Steel Co. Pittsburgh, Pa.
 Locomotive Finished Materials Co. Atchison, Kan.
 Locomotive Fire Box Co. Chicago, Ill.
 Long, Jr. Co., Cha. R., Louisville, Ky.
 Lorain Coal & Dock Co., The Columbus, Ohio
 Lovell-Dressel Co., Inc., Arlington, N. J.
 Loyal Hanna Coal & Coke Co. Philadelphia, Pa.
 Lucas Bros. Baltimore, Md.
 Lucas Printing Co., J. C. Baltimore, Md.
 Lukens Steel Co. Coatesville, Pa.
 Lumber & Mill Work Co. of Phila. The Philadelphia, Pa.
 Lundie Engineering Corp., The New York City
 Luntz Iron & Steel Co., The Canton, Ohio
 Luria Bros. & Co. Philadelphia, Pa.
 Mack International Motor Truck Corp. Long Island City, N. Y.
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 Magnus Metal Corp. New York City
 Magor Car Corp. New York City
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 Maryland Car Wheel Co., Baltimore, Md.
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 Maumse Collieries Co., The Terre Haute, Ind.
 Maust Coal & Coke Co., New York City
 McCreery Lumber Co., R. J. Montgomery, Ala.
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 Merkin Paint Co., Inc., M. J. New York City
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 Miner, Inc., W. H. Chicago, Ill.
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 Mount Vernon Bridge Co. Mt. Vernon, Ohio
 Mt. Vernon Car Mfg. Co. Mt. Vernon, Ill.
 Mowbray & Robinson Lumber Co., The Cincinnati, Ohio
 Murcott & Campbell Brooklyn, N. Y.
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 National Cylinder Gas Co., Chicago, Ill.
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 National Lock Washer Co., The Newark, N. J.
 National Malleable & Steel Castings Co. Cleveland, Ohio
 National Railway Appliances Assn. Chicago, Ill.
 National Refractories Co., Inc. Philadelphia, Pa.
 National Telephone Supply Co. Cleveland, Ohio
 Natwick & Co., J. Baltimore, Md.
 Neville Co., The Pittsburgh, Pa.
 New Castle Lime & Stone Co. New Castle, Pa.
 New Haven Trap Rock Co., The New Haven, Conn.
 New York Air Brake Co. Watertown, N. Y.
 New York Car Wheel Co., Buffalo, N. Y.
 New York Coal Co., Columbus, Ohio
 Nixdorff Krein Mfg. Co. St. Louis, Mo.
 Ogle Construction Co. Chicago, Ill.
 Oglebay Norton & Co., Cleveland, Ohio
 Ohio & Indiana Stone Co. Indianapolis, Ind.
 Ohio Brass Co., The Mansfield, Ohio
 Ohio Injector Co. of Illinois, The Chicago, Ill.
 Ohio Steel Foundry Co., The, Lima, Ohio
 Okadee Co., The Chicago, Ill.
 Okonite Co., The Passaic, N. J.
 Old Ben Coal Corp. Chicago, Ill.
 Oliver Iron & Steel Co., Pittsburgh, Pa.
 Otis Elevator Co. New York City
 Otis Steel Co., The Cleveland, Ohio
 Oxweld Railroad Service Co., The Chicago, Ill.
 Paige-Jones Chemical Co., Inc. Chicago, Ill.
 P. & M. Co., The Chicago, Ill.
 Pantasety Co., Inc., The, New York City
 Peabody Coal Co. Chicago, Ill.
 Peale, Peacock & Kerr, Inc. New York City
 Peerless Chain Co. Winona, Minn.
 Peerless Equipment Co. Chicago, Ill.
 Penn Iron & Steel Co. Creighton, Pa.
 Penn Steel Castings Co. Chester, Pa.
 Pennsylvania Coal & Coke Co. New York City
 Perry Lumber Co., J. B., New York City
 Philadelphia Insulated Wire Co. Philadelphia, Pa.
 Philco Radio & Television Corp. Philadelphia, Pa.
 Pickands Mather & Co., Cleveland, Ohio
 Pillied Co., The Swanton, Ohio
 Pittsburgh & Fairmont Coal Co. Pittsburgh, Pa.
 Pittsburgh & Shawmut Coal Co. Kittanning, Pa.
 Pittsburgh Bridge & Iron Works Pittsburgh, Pa.
 Pittsburgh Coal Co. Pittsburgh, Pa.
 Pittsburgh Forgings Co. Pittsburgh, Pa.
 Pittsburgh Plate Glass Co., Pittsburgh, Pa.
 Pittsburgh Screw & Bolt Corp. Pittsburgh, Pa.
 Pittsburgh Steel Co. Pittsburgh, Pa.

Pittsburgh Steel Foundry Corp.	Glassport, Pa.	Reliance Coal Mining Co.	Pittsburgh, Pa.	Scovill Mfg. Co.	Waterbury, Conn.
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Poland Coal Co.	Pittsburgh, Pa.	Republic Creosoting Co.	Indianapolis, Ind.	Sharon Steel Corp.	Sharon, Pa.
Pollock, Mayer	Pottstown, Pa.	Republic Steel Corporation	Cleveland, Ohio	Shawmut Coal & Coke Co., The	St. Marys, Pa.
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Potosi Tie & Lumber Co.,	St. Louis, Mo.	Rice Miller Coal Corp.	Hillsboro, Ill.	Sherwin-Williams Co.	Cleveland, Ohio
Pratt & Lambert—Inc.	Long Island City, N. Y.	Ripley & Sons, David-W. Frank Hopping, Inc.	Port of Newark, N. J.	Shield Electric Co.	New York City
Pratt & Letchworth Co.	Buffalo, N. Y.	Rochester & Pittsburgh Coal Co.	Indiana, Pa.	Shubuta Tie & Timber Co.	Shubuta, Miss.
Pressed Steel Car Co., Inc.	Pittsburgh, Pa.	Rochester Iron & Metal Co.	Rochester, N. Y.	Sidford & Green, Inc.	New York City
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Pruett-Schaeffer Chemical Co.	Pittsburgh, Pa.	Rome Cable Corp.	Rome, N. Y.	Simpson Creek Collieries Co., The	Cleveland, Ohio
Pullman-Standard Car Mfg. Co.	New York City	Rotter-Speer Co., The	Cleveland, Ohio	Sitnek Fuel Co.	Philadelphia, Pa.
Pureglove Coal Mining Co., The	Cleveland, Ohio	Rubico Brush Manufacturers, Inc.	New York City	Sivyer Steel Casting Co.	Milwaukee, Wis.
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Pyle National Co., The	Chicago, Ill.	Russell Mfg. Co., Inc., John M. Naugatuck, Conn	Valley Falls, R. I.	Solomon Co., Max	Pittsburgh, Pa.
Pyrene Mfg. Co.	Newark, N. J.	Safety Car Heating & Lighting Co.	New York City	Standard Coal Co.	Vincennes, Ind.
Quigley Shipyard, Inc.	Camden, N. J.	Sahara Coal Co.	Chicago, Ill.	Standard Forgings, Corp.	Chicago, Ill.
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Rail Joint Co., The	Newark, N. J.	Schiavone Bonomo Corp.,	New York City	Standard Railway Equipment Mfg. Co.	Chicago, Ill.
Railroad Accessories Corp.	New York City	Schreiber & Sons Co., The L. Cincinnati, Oh'io	Boonton, N. J.	Standard Railway Fusee Corp.	Boonton, N. J.
Railway & Industrial Engineering Co.	Pittsburgh, Pa.	Schwarzenberg Co., The	N. A. Cleveland, Ohio	Standard Slag Co., The, Youngstown, Ohio	Youngstown, Ohio
Rainey, Inc., W. J.	New York City	Scientific Production Corp.	New York City	Standard Stoker Co., Inc., The	New York City
Ralston Steel Car Co., The	Columbus, Ohio			Standard Varnish Works	New York City
Rand McNally & Co.	Chicago, Ill.			Steamship Fuel Corp.	New York City
Reitz Coal Co.	Windber, Pa.			Steers, Inc., Henry	New York City
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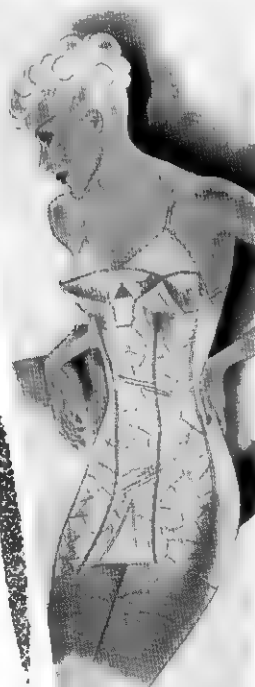
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 Sumter Lumber Co., Inc. Electric Mills, Miss.
 Sunbeam Electric Mfg. Co. Evansville, Ind.
 Sunday Creek Coal Co., Columbus, Ohio
 Superheater Co., The New York City
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 Swank's Sons, Hiram Johnstown, Pa.
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 Tar Distilling Co., Inc., New York City
 Taylor Chain Co., S. C., Hammond, Ind.
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 Templeton Coal Co. Terre Haute, Ind.
 Tennessee Tie Corp. Pittsburgh, Pa.
 Terre Haute Gravel Co. Terre Haute, Ind.
 Timken Roller Bearing Co., The Canton, Ohio
 Titan Metal Mfg. Co. Bellefonte, Pa.
 Townsend Co. New Brighton, Pa.
 Treat-Nantke Co., Inc. North Tonawanda, N. Y.
 Triplex Screw Co., The, Cleveland, Ohio
 Tuco Products Corp. New York City
 Turner & Seymour Mfg. Co. Torrington, Conn.
 Turtle & Hughes, Inc. New York City
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 Tyler Co., The W. S., New York City
 Ulster Iron Works New York City
 Union Asbestos & Rubber Co. Chicago, Ill.
 Union Collieries Co. Pittsburgh, Pa.
 Union Lumber Sales Co., New York City
 Union Metal Products Co. New York City
 Union Switch & Signal Co., The Swissvale, Pa.
 Unitcast Corp. Toledo, Ohio
 United Mine Workers of America, Dist. 6 Cleveland, Ohio
 United Railway Signal Co. Woodbridge, N. J.
 United States Coal Co., The Cleveland, Ohio
 United States Metallic Packing Co., The Philadelphia, Pa.
 United States Steel Corp., New York City
 Valley Camp Coal Co., The Cleveland, Ohio
 Valve Pilot Corp. New York City
 Vanadium-Alloys Steel Co. Latrobe, Pa.
 Vanderbilt Coal & Coke Co. Connellsville, Pa.
 Vermilion Equipment Co. Chicago, Ill.
 Vermont Tap & Die Corp. Lyndonville, Vt.
 Virginia & Pittsburgh Coal & Coke Co., The Fairmont, W. Va.
 Virginia Bridge Co. Roanoke, Va.
 Vulcan Crucible Steel Co., Aliquippa, Pa.
 Vulcan Iron Works Wilkes-Barre, Pa.
 Wagner Quarries Co. Sandusky, Ohio
 Walker Lumber Co., R. D., Mobile, Ala.
 Walworth Co., Inc. New York City
 Ward Co., D. L. Philadelphia, Pa.
 Warner & Co., Inc., W. H. (Warner Collieries Co.) Cleveland, Ohio
 Warner Co. Philadelphia, Pa.
 Wasson Coal Co. Harrisburg, Ill.
 Watson-Standard Co., The Pittsburgh, Pa.
 Waugh Equipment Co. New York City
 Wayne Tool Co. Waynesboro, Pa.
 Weaver & Co., J. H. Philadelphia, Pa.
 Weir Kilby Corp. Cincinnati, Ohio
 Weirton Steel Co. Weirton, W. Va.
 Western Chain Products Co., Chicago, Ill.
 Western Railroad Supply Co., Chicago, Ill.
 Western Railway Equipment Co. St. Louis, Mo.
 Westinghouse Air Brake Co., The Wilmerding, Pa.
 Westinghouse Elec. & Mfg. Co. Pittsburgh, Pa.
 Westmoreland Mining Co., Blairsville, Pa.
 Weston, Dodson & Co., Inc. Bethlehem, Pa.
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 Weyerhaeuser Sales Co. St. Paul, Minn.
 Wheeling Steel Corp., Wheeling, W. Va.
 Whitehead & Kales Co. Detroit, Mich.
 White Oak Coal Co. New York City
 Wieman & Ward Co., The Pittsburgh, Pa.
 Williams & McKeithan Lumber Co. of Lynchburg, Va.
 Winslow-Knickerbocker Coal Co. Philadelphia, Pa.
 Woodhouse Chain Works, Trenton, N. J.
 Woodings-Verona Tool Works Verona, Pa.
 Wood Preserving Corp., The Pittsburgh, Pa.
 Wood Steel Co., Alan - Pittsburgh, Pa.
 Worthington Pump Machinery Corp. Harrison, N. J.
 Worth Steel Co. Claymont, Del.
 Wright Bros., Inc. Philadelphia, Pa.
 Wrought Iron Co. Lebanon, Pa.
 Wyoming Tie & Timber Co. Chicago, Ill.
 Youghiogheny & Ohio Coal Co. Cleveland, Ohio
 Youngstown Sheet & Tube Co. Youngstown, Ohio
 Youngstown Steel Door Co., The Youngstown, Ohio
 Eastern States Ice Corporation, Inc. Philadelphia, Pa.
 Eastman Kodak Company Rochester, N. Y.
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 Subsidiaries:
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 Canadian Elgin Watch Co., Ltd. Toronto, Ont., Can.
 Empire State, Inc., New York City
 European Specialty Company New York City
 Equitable Life Assurance Soc. of U. S. New York City
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 Glenwood Range Co. Taunton, Mass.
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 Surface Combustion Corp. Toledo, Ohio
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 Delco Products Dayton, Ohio
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 Guide Lamp Anderson, Ind.
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 Inland Mfg. Dayton, Ohio
 Moraine Products Dayton, Ohio
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R.C.A. Communications, Inc. New York City

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Radio Marine Corp. of America New York City

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Bayer Aspirin New York City
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Eastman Kodak Company Rochester, N. Y.

Emerson Drug Co. Baltimore, Md.
Ex-Lax Company Brooklyn, N. Y.
General Drug Company, New York City
Gillette Boston, Mass.
Hamilton Electric Cord Company
Horlick's Malted Milk Company
Kalak Water Co. New York City
Lambert Pharmacal Co. St. Louis, Mo.
Lederle Laboratories, Incorporated New York City
Merck & Co., Inc. New York City
Miles Laboratories Elkhart, Ind.
Novocol Chemical Mfg. Co., Inc. New York City

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Pepsodent Co. Chicago, Ill.

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Chas. H. Phillips Co. New York City

Schering Corp. Bloomfield, N. J.

Tampac, Inc. New York City

Torvic Laboratories, Incorporated New York City

U. S. Vitamin Corporation New York City

Vick Chemical Company New York City

Henry K. Wampole & Company

J. Wiss & Sons Company

Silex Company Hartford, Conn.

Subsidiary:

Hartford Products Co. Hartford, Conn.

Socony Vacuum Oil Co., Inc.

Southern Railway of England New York City

Sperry Gyroscope Company, Inc. New York City

Standard Brands, Incorporated New York City

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